PERCY GOETSCHIUS
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EXERCISES IN MELODY WRITING

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EXERCISES IN MELODY-WRITING

A SYSTEMATIC COURSE OF MELODIC COMPOSITION
designed for the use of young music students, chiefly as
a course of exercise collateral with the study of harmony

By

PERCY GOETSCHIUS

AUTHOR OF

"The Material Used in Musical Composition"
"The Theory and Practice of Tone-Relations"
"The Homophonic Forms of Musical Composition"
"Lessons in Music Form"
"Applied Counterpoint"
"Elementary Counterpoint"
"The Larger Forms of Musical Composition"

ELEVENTH EDITION
THOROUGHLY REVISED AND PARTLY REWRITTEN

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PREFACE TO THE FIRST EDITION

I

The object of this course of musical discipline is, to assist the young student (whether or not he expects to become a composer) to form and to cultivate habits of correct melodic thought.

It is simply a carefully graded course of exercise in melody-*invention*—not conception. The agencies which conduce to the transition from the former into the latter are touched upon in paragraphs 125 to 129, which may be briefly scanned, here, without harm.

The reasons for urging such a course of technical practice upon students of music (general, as well as special students) are twofold:

1st, because *the prime object of all theoretical study in music is, or should be, melody.* A thorough apprehension of the conditions of correct melody, and command of its natural laws, pave the way to the full and easy reception of all other phases of discipline in music; they are the only natural preparation for successful studies in sight-reading, harmony, counterpoint, form, instrumentation and interpretation.

2nd, because all musical practice, productive or reproductive, in common with all other operations of mind and body, is *the result of habit,* and is therefore qualified exactly according to the quality and energy of the habits which have been contracted, by accident or intention, in early life. The effort to control the formation of these habits, and guide them as early as possible into proper channels, is therefore obviously the most valuable that a wise educational purpose can induce.

Whether there *are* laws governing melodic conduct, or not, is a question to which an answer will be found in the book itself.

II

It is to be inferred from the above, that the best results will be gained by beginning this course of exercise early in life. Not, however, as a rule, before the twelfth or thirteenth year.

It may be pursued before Harmony is taken up, or entirely independent of the latter. But it will probably prove most efficient as collateral study, *interlined between the exercises of any standard text-book on Harmony;* either from the beginning, or in the later course of harmonic study; in regular alternation with chapters of the latter, or interlined strictly according to subjects.

The degree of benefit to be derived, is manifestly proportionate to the degree of thoroughness with which each lesson is exercised—precisely as proficiency in scales or any other item of pianoforte technique depends upon the number of times each movement is thoughtfully repeated. It is a system of drill, which must be persisted in until its aim—**the fixing of habits**—is achieved. For this reason, the course should cover a full year.

The musical illustrations have been made unusually copious, because this particular phase of musical education is likely to be absorbed by the pupil quite

as readily through sensuous contact with melodic sounds, as by mental induction. Therefore, they are to be studied as faithfully as the text, *both at, and away from,* the keyboard.

PERCY GOETSCHIUS.

Boston, Mass.,
September, 1899.

PREFACE TO THE PRESENT EDITION

The present edition of "Melody-Writing" has been thoroughly revised, and partly re-written; and, the author trusts, very greatly improved.

No changes have been made in the number and arrangement of Chapters, but radical modification of the first fifty Paragraphs and Examples was found necessary.

PERCY GOETSCHIUS.

New York City,
October, 1922.

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EXERCISES IN MELODY-WRITING

DIVISION ONE

ESSENTIAL TONES

CHAPTER I

THE MAJOR MODE

The Scale-line, Regular Successions

1. Any series of single tones is a Melody.

When the tones are properly arranged, with regard to the great law of *natural relation*, and of smooth, sensible progression; and also with sufficient variety of time-values (rhythm)—the melody is good. Otherwise it is faulty.

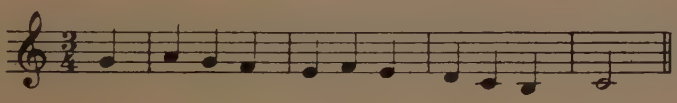
2. The choice of successive tones (aside from rhythm) is subject, fundamentally, to two primary laws of tone-relation: that of the natural **Scale;** and that of the principal **Chords.**

First Primary Rule

3. A melody may follow the line of the

MAJOR SCALE

upward or downward, with almost unlimited freedom.

Ex.1 

4. These step-wise progressions (along the natural scale) are *regular*, and therefore invariably permissible, when they confirm the inherent melodic inclination (direction) of the so-called Active scale-steps.

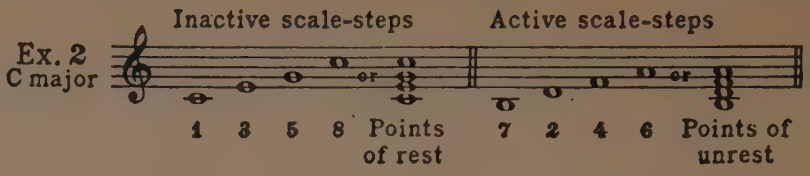
Active and Inactive Scale-steps

5. The seven steps of every natural (major) scale are divided into two classes:

(*a*) The **Inactive** steps, or those which, owing to their relation to the key-note as point of rest in the family-group of tones, have no inclination to move; they are "inert," and will not move unless impelled by the will of the singer. They are the 1st, 3rd and 5th scale-steps.

(*b*) The **Active** steps, or those which lie outside of this centre of rest, and therefore contain within themselves the impulse to fall back into the condition of repose—precisely as objects move toward the centre of the earth, in obedience

to the law of gravity; or as a pendulum swings, from either side, to its vertical position at the centre of rest. They are the 7th, 6th, 4th and 2nd scale-steps.



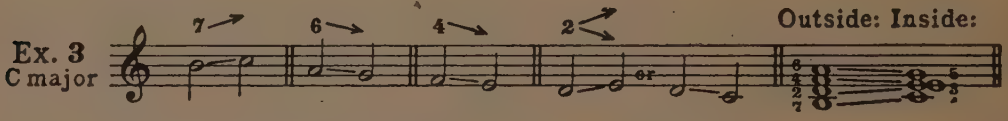
6. Each Active scale-step moves toward (or into) that point of rest (inactive tone) which lies nearest to it. Hence:

(*a*) The **7th scale-step** moves naturally **upward,** usually one step, into the 8th scale-step.

(*b*) The **6th scale-step** moves naturally **downward,** usually into the 5th scale-step.

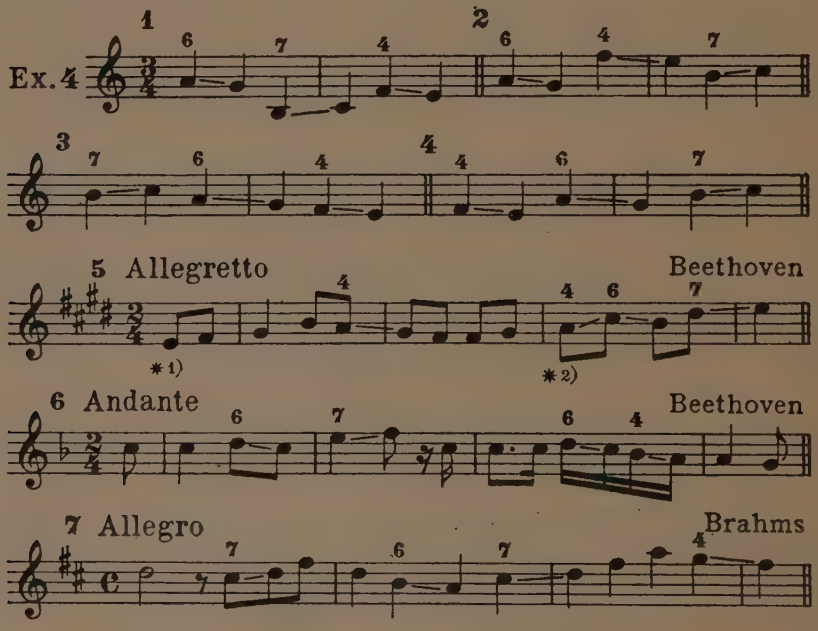
(*c*) The **4th scale-step** moves naturally **downward,** usually into the 3rd scale-step.

(*d*) The inclination of the 2nd scale-step is evenly balanced between the 1st and 3rd steps, from which it is equally distant. For this reason, the student need give this step no consideration here, but direct his attention only to the 7th, 6th and 4th.

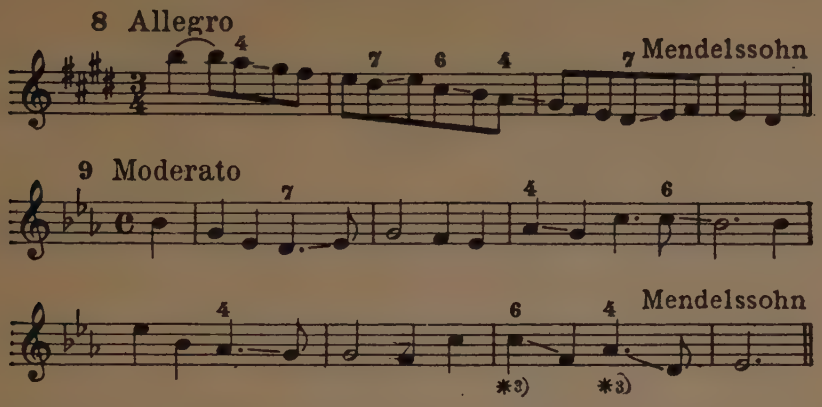


7. The progression of an Active scale-step *in the proper direction* is called its Resolution.

General illustrations:

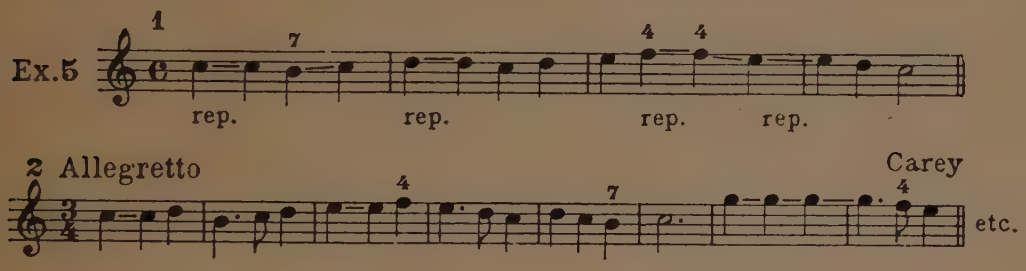


*1) This melody, and the following ones, contain tones of different time-values, and are therefore "rhythmic." These conditions will be explained in Chap. VI. At present the student is to heed only the movements of the Active steps here shown.

*2) Here the 4th step leaps upward to the 6th. See par. 9.

*2) Here both the 6th and 4th steps make a wide leap—but they leap in the proper direction, *downward*. See Chap. III.

Repeated Tones

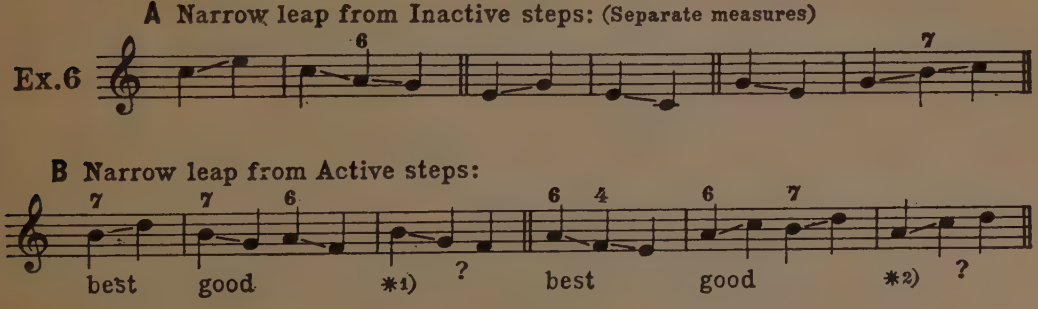
8. Besides these step-wise progressions, up or down the line of the major scale, it is everywhere permissible *to repeat a tone*, once or oftener. Thus:



The Narrow Leap

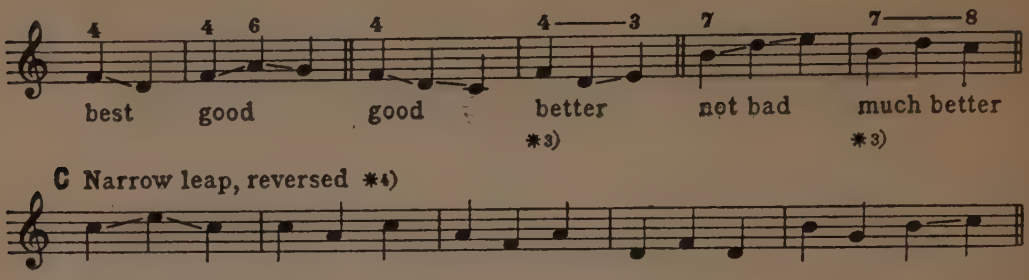
9. When a tone overleaps one scale-step, the progression is a skip of the third. This is called the *narrow leap*, and it, also, like the repeated tone, is *invariably correct*, and therefore permitted anywhere in the course of a melody.

If the skip of a third is made from an Inactive tone, it involves no obligation whatever. But if made from an Active step, it is usually better to progress in the right direction; that is, *upward* from the 7th scale-step, *downward* from the 6th and 4th. If the narrow leap is made in the "wrong" direction from an Active step, it is best to *turn back*, either to the first tone (reversing the skip), or to the tone which lies between. Thus:



*1) To pass on down to *f* (the 4th step) is, in this case, not good; because the upward tendency of the 7th step is so strong that it cannot be fully overcome by one tone only (the *g*). The only perfectly good progression is the reversed leap, shown in the very last measure.

*2) Similar; the only good progression is 6-8-6-5.



*3) Better, because the Active tone does not evade its resolution.
*4) Invariably good.

The 4-measure Phrase

10. The smallest complete musical sentence, called the Phrase, generally embraces *four ordinary measures.*

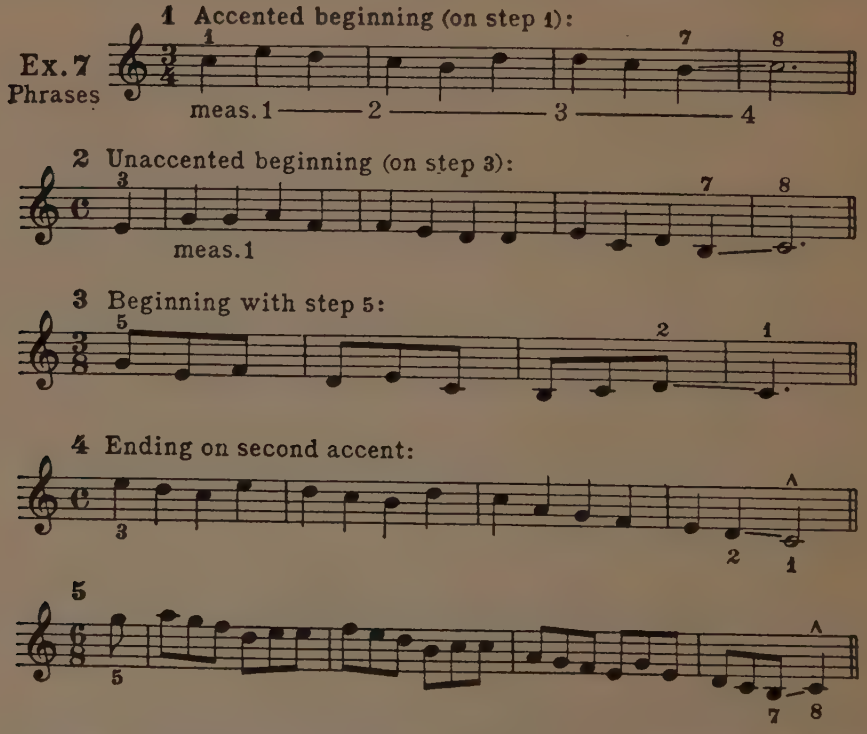
(*a*) When regular, the melodic phrase begins with an Inactive scale-step—either step 1, 3 or 5 (high or low). See Ex. 7, Nos. 1 and 3.

(*b*) The first tone may stand upon the first (accented) beat of the first measure; or it may begin *one beat* earlier, upon the last (unaccented) beat of the "preliminary" measure. See Ex. 7, No. 2.

(*c*) The last tone of a complete phrase, when regular, is the *tonic* (keynote) of the scale—the 1st, or 8th, scale-step.

(*d*) This final tonic must fall upon an *accented* beat of the 4th measure. If the measure is large (compound), it may be the second accent, quite as well as the first—usually better. Ex. 7, Nos. 4 and 5.

(*e*) The tone before the last must be (at present) either the 2nd or the 7th scale-step, so that the last progression is either up or down the *scale* into the final keynote. Such an ending is called the Perfect Cadence. For illustration:


Ex. 7
Phrases
1 Accented beginning (on step 1):
meas. 1 —— 2 —— 3 —— 4
2 Unaccented beginning (on step 3):
meas. 1
3 Beginning with step 5:
4 Ending on second accent:
5

Nos. 1, 3 and 4 begin on the accent; Nos. 2 and 5 begin on an unaccented beat, *before* the first measure.—In Nos. 1, 2 and 3, the final keynote stands on the first accent of the 4th measure; in Nos.

4 and 5, on the second accent.—In Nos. 1, 2 and 5, the last progression is 7-8; in Nos. 3 and 4, the phrase closes with steps 2-1.—Examine every progression in the above melodies *thoroughly*, and observe how every movement confirms the directions given above. See also, Ex. 1; and Ex. 5, No. 1.

Lesson 1

Write a very large number of original melodies, with *strict* regard to the following directions:

1. In major keys only.
2. Employ all the different keys, but without modulation (change of key) during a melody.
3. As 4-measure phrases, according to the models in Ex. 7.
4. In different forms of measure, from $\frac{2}{8}$ up to $\frac{6}{4}$ (no larger measures, at present).
5. *The rhythm is to be uniform* (at present); that is, one tone to each beat. Only the final tone will be longer than the others (as seen in Ex. 7).
6. The scale-line (par. 3), repeated tones (par. 8), and an occasional narrow leap (par. 9), are to be used.
7. *The Active steps must be resolved in the proper direction*, in this lesson—only excepting when the narrow leap occurs (Ex. 6)—and this should be used rarely.

NOTE.—This work must be, at present, merely the *mechanical* application of the given rules; these rules are to become *habits*—formed and established, as all habits are, by persistent systematic effort. After the regular, *natural* melodic movement has become a habit of thought—a second nature—the tones will soon invest themselves, more or less unconsciously, with feeling and purpose. Not until then is even Genius sure of its best results.

At the same time, the student must endeavor *to hear each tone* as he writes it down (of course, without the aid of an instrument), and must not desist until he can thus mentally follow, accurately, every melodic movement, and test each complete musical sentence. Further, each melody, when finished, *must be sung;* or, at least, tested at the keyboard. But not until completed; the invention of the melody must be prosecuted away from any instrument.

CHAPTER II

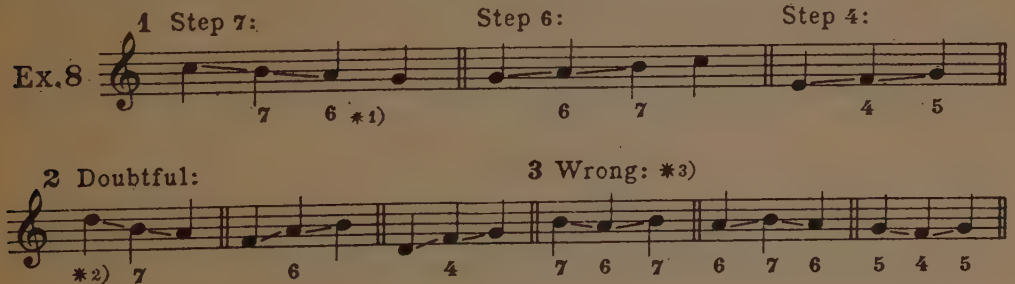
THE MAJOR MODE

The Scale-line, Irregular Successions

11. The resolution of the Active scale-steps in the proper direction (par. 6) represents their *natural* movement, in response to their inherent inclination—compared, in par. 5*b*, to the law of gravity. But each Active step may be compelled to move in the opposite direction, precisely as a stone may be forced to rise, instead of falling, by applying the proper means. Thus, the 7th scale-step may be forced *downward* by approaching it from the step just above it—step 8. And, similarly, step 6 may be pushed *upward* from the next lower step—5; and step 4 may be pushed *upward* by approaching it from step 3.

These movements are, of course, *irregular;* but their occasional use is necessary, and, when correctly induced, just as legitimate as the regular resolutions.

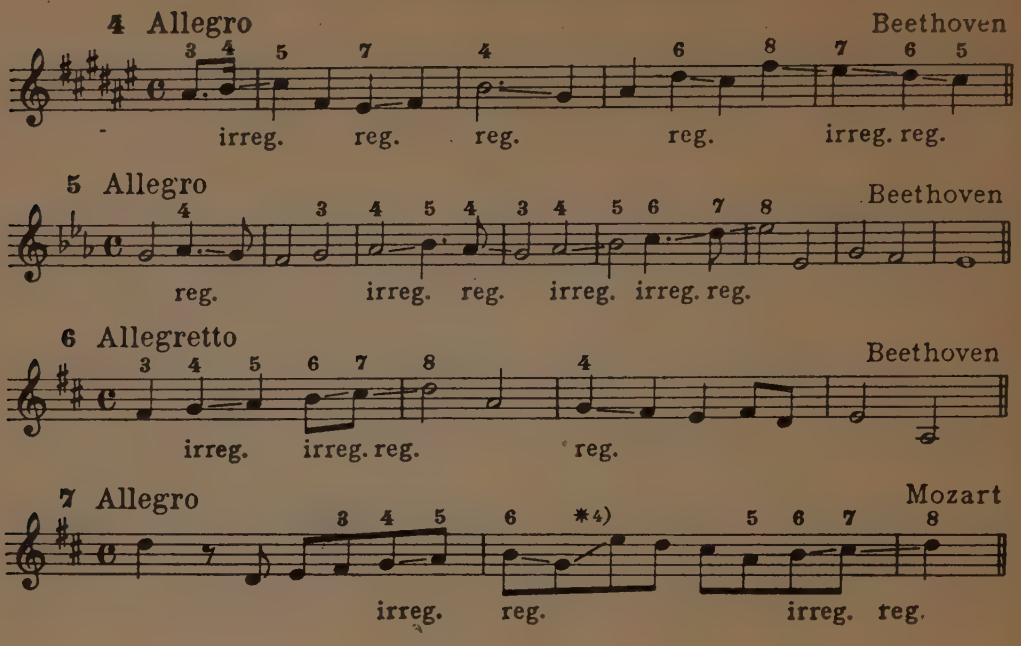
Ex. 8



*1) It goes without saying that step 6, in this case, had best move downward to step 5; for its natural tendency is reinforced when it is approached from above. The same applies to step 7 in the next measure, which should ascend to 8.

*2) The irregular movement should be preceded by the *very next* scale-step. Pressure is brought to bear upon step 7 from *step 8*—not from any more distant one; similarly, if step 6 is to ascend, step 5—not 4—must precede it.

*3) See note *1) in explanation of this very obvious error (for which, *at present*, no remedy can be offered).



*4) See Chap. 3.

12. From the above it is evident that, while the progression of scale-steps 7-6 is in itself incorrect, the entire succession 8-7-6-5 is always permissible. Similarly, 6-7 is, in itself, incorrect, but the entire succession 5-6-7-8 is good; and 3-4-5 is sufficient for the ascending 4th step.

Lesson 2

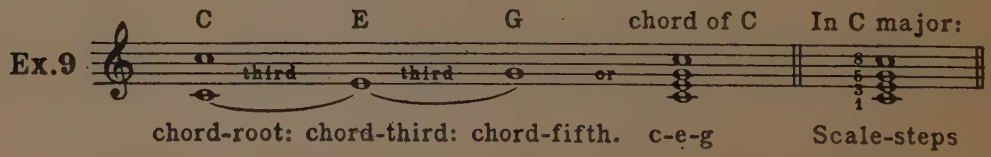
A large number of original 4-measure melodic phrases, according to all the directions given in Lesson 1—excepting that occasional use is to be made of the irregular successions 8-7-6-5, 5-6-7-8 and 3-4-5. Sing, and play, each melody when completed.

CHAPTER III

THE CHORD-LINE

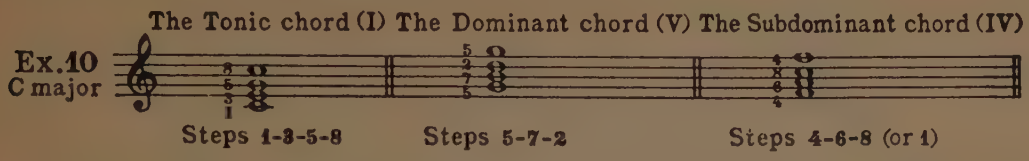
Single Wide Leaps

13. A chord is a cluster of at least three tones, placed one above another in the interval of the third. The lowermost tone is called the Root, and gives the chord its common name. Thus, the "chord of C" consists of the tones *c*, *e* and *g;* if in the key of C major, these will be the 1st, 3rd and 5th scale-steps:



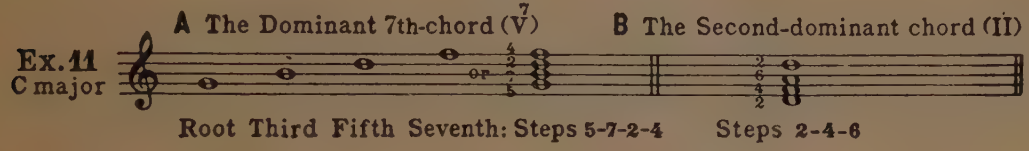
14. The most important chords are those upon the first, fifth and fourth steps of a key. That upon the first step is called the Tonic chord (or "the One" —marked I); that upon the fifth step is called the Dominant chord (or "the

Five"—marked V); and that upon the fourth step is called the Subdominant chord (or "the Four"—marked IV). Thus, in C major:



15. To the Dominant chord, another third is often added. This is called the Dominant 7th-chord, because the added upper tone is a "chord-seventh." Ex. 11A.

Another three-tone chord, of nearly equal importance, though less frequent, is found upon the second scale-step. This is called the Second-Dominant chord (or "the Two"—marked II). Ex. 11 B.



Second Primary Rule

16. A melody may follow the line of any important

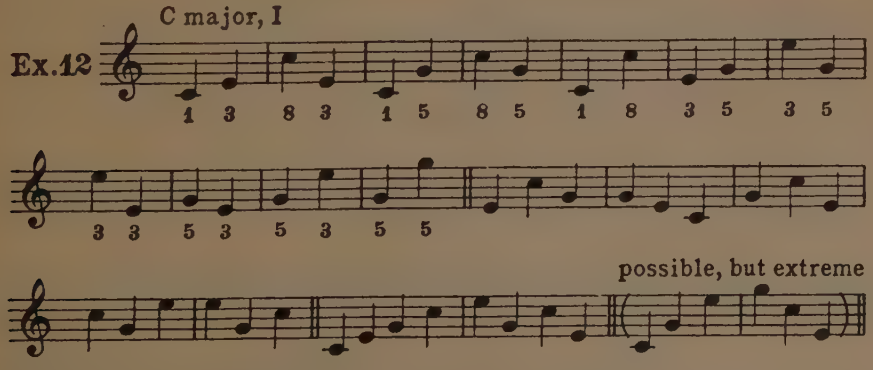
CHORD

upward or downward, with almost unlimited freedom.

This results in skips, both *narrow* (par. 9), and *wide* (so-called when the interval is wider than a third).

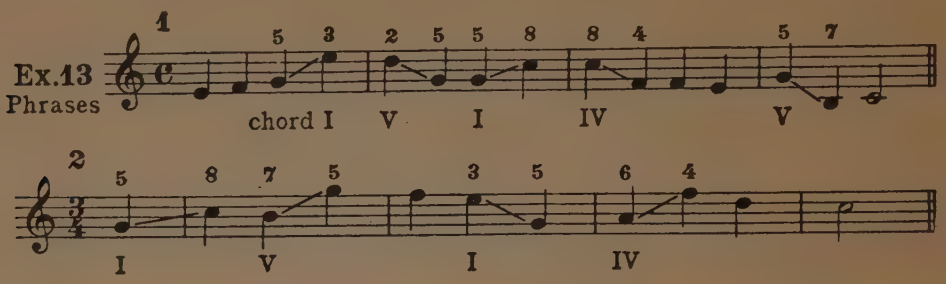
17. The influence of **Harmony** (that is, the construction, relation and successions of *chords*) upon melody-formation is so great, that the second primary rule is probably the more vital of the two. Unless already familiar with the elementary conditions of harmony, the student should study the above paragraphs (14 and 15) very thoroughly. He must become absolutely familiar with the location of the chords I, V, IV, V7 and II *in every key*, and with the *scale-steps which each chord embraces*. This study should be pursued both in writing (by making tables of the five chords in every key) and at the keyboard; and the student must do this so frequently and perseveringly as to acquire perfect freedom in recognizing and employing the principal chord-lines correctly.

18. The above chord-rule is to be interpreted as follows: The scale-steps which appear in each one of the principal chords, may follow each other *in any order*. Applied to the tonic chord of C major, which consists of the tones *c-e-g*, or steps 1-3-5-8, the following tone-groups are always melodically correct:

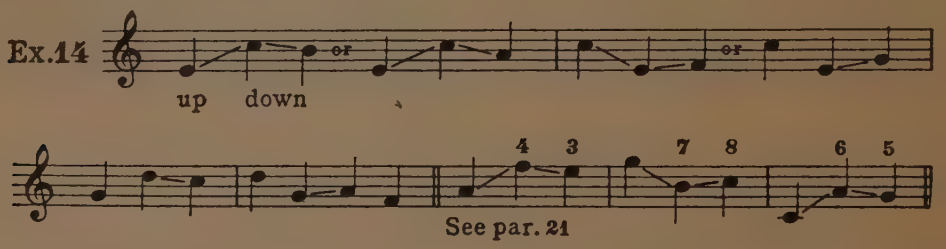


These represent only a few of the very numerous possible groups. The student should write out similar groups with the other principal chords.

19. In the present lesson, the rule of the chord-line is to be employed for **single wide leaps** only. These may be introduced, at pleasure, between the progressions of the preceding lessons (scale-line, repeated tones, and narrow leaps). For example:



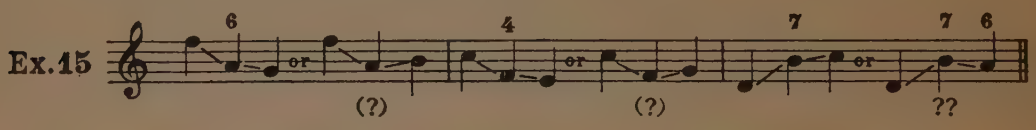
20. After a *wide* leap (that is, beyond a third) it is usually best to *turn and move in the opposite direction.*



21. (*a*) According to this rule, it would be necessary to make the wide leap *upward* to steps 4 and 6, and *downward* to step 7 (as shown in the last three groups of Ex. 14), so that, in turning, each of these Active scale-steps would resolve in the proper direction.

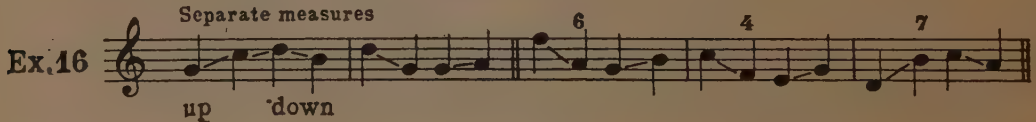
(*b*) This, however, is not obligatory (though always best); for *any* leap in a good chord-line is correct, either up or down.

(*c*) But when a wide leap is made in the other (exceptional) direction, to an Active step, it is evident that one of the rules must be violated: Either the Active step will turn and evade its resolution; or it will resolve, without turning. Thus (*down* to steps 4 or 6, and *up* to step 7):



22. Of the two alternatives, the better is *not* to turn, but to resolve the Active tone correctly—as shown in Ex. 15. And the slight irregularity involved is wholly justified by the fact that it is usually quite as legitimate to make the desirable change of direction (the turn) *one beat later.*

Hence the more complete rule: After a wide leap, turn immediately, *or soon.* The following are therefore all good:

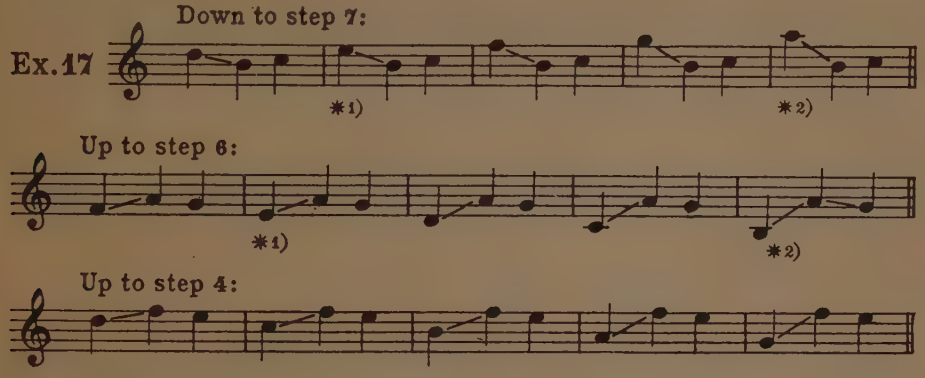


23. (*a*) The whole contradiction, in the case of the three *Active* steps, is easily and completely removed by following the important fundamental principle

that *it is always best to make a wide leap to an Active step in the direction opposite to its resolution.* That is, to leap *upward* to steps 4 and 6, and *downward* to step 7—as stated in par. 21*a*.

(*b*) So significant is this melodic law, that *any* leap up to steps 4 and 6, or down to step 7, is permissible—*whether in a good chord-line or not.* The following progressions are all correct:

Ex. 17

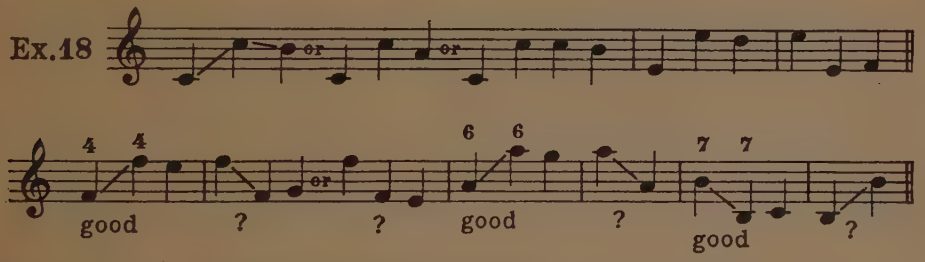


*1) This wide leap is not in a good chord-line; but it is nevertheless correct, *on condition that the melody turns, after the leap.*

*2) Apparently very irregular; but the progression from step 6 *down* to step 7 is actually more natural, and better, than from 6 *up* to 7, along the scale (Ex. 8, No. 3); and, similarly, from 7 *up* to 6 is better than 7-6 along the scale.

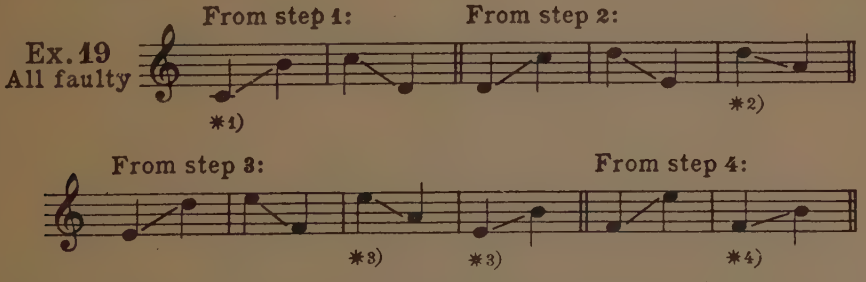
24. The octave-leap is usually good. But after so wide a leap, the melody should turn at once; and therefore it is unwise to leap an octave *up* to step 7, or *down* to steps 4 and 6. Thus:

Ex. 18



25. It will facilitate the student's grasp of the manifold conditions which govern the single wide leap, to analyze and memorize, thoroughly, the following complete (though strikingly brief) table of *faulty wide leaps*—which he must avoid for the present:

Ex. 19
All faulty

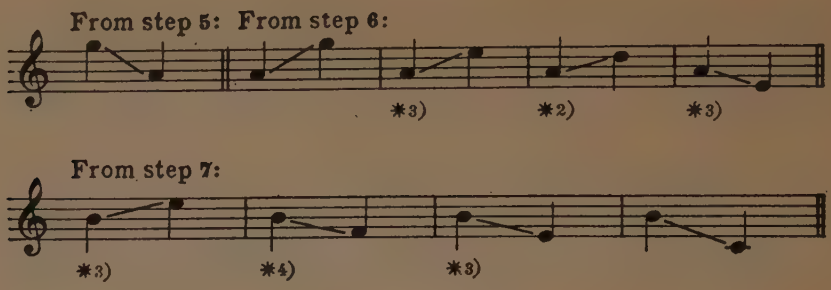


*1) It will be noticed that the leap of a 7th is generally faulty. The only legitimate ones are shown in Ex. 17. Also, review par. 9, and recollect that it is a question here of *wide* leaps only.

*2) A good enough chord-line (the II), and therefore not bad; but the *direction* is wrong; the opposite direction (step 2 *up* to 6, and 6 *down* to 2) is entirely permissible.

*3) Not a good chord-line.

*4) These are particularly faulty, because the direction, both *from* the first Active step and *to* the next cue, is wrong. It is true, however, that these tones appear in the Dominant 7th-chord, and a justification of the successions will be indicated in the next chapter (par. 33).



*2) A good enongh chord-line (the II), and therefore not bad; but the *direction* is wrong; the opposite direction (step 2 *up* to 6, and 6 *down* to 2) is entirely permissible.

*3) Not a good chord-line.

*4) These are particularly faulty, because the direction, both *from* the first Active step and *to* the next one, is wrong. It is true, however, that these tones appear in the Dominant 7th-chord, and a justification of the successions will be indicated in the next chapter (par. 33).

Lesson 3

A large number of original 4-measure melodic phrases, as in the preceding Lessons; but adding to the material of these, occasional **single** *wide leaps* (that is, each wide leap followed by the scale-line, a repetition, or a narrow leap). The rhythm still uniform. Each melody, when completed, is to be sung, and played.

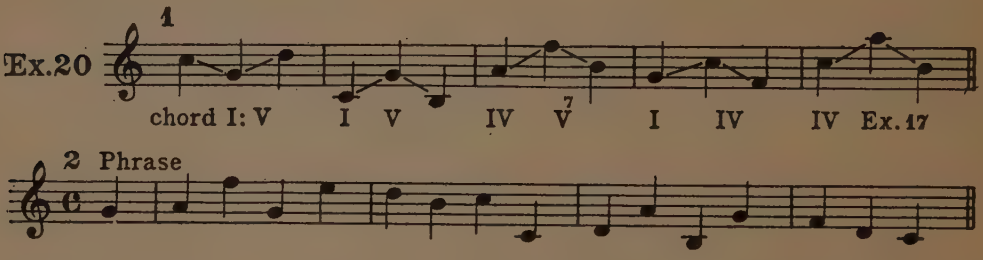
CHAPTER IV

THE CHORD-LINE, CONTINUED

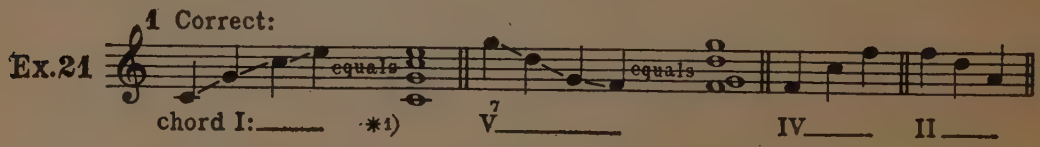
Successive Leaps

26. The permissibility of two or more leaps in succession (wide or narrow) depends solely upon the *direction* of the leaps. A wide leap may be followed by any other leap that is correct in itself, on condition that the second skip is made in the *opposite direction* (the melody *turning* after the first wide leap).

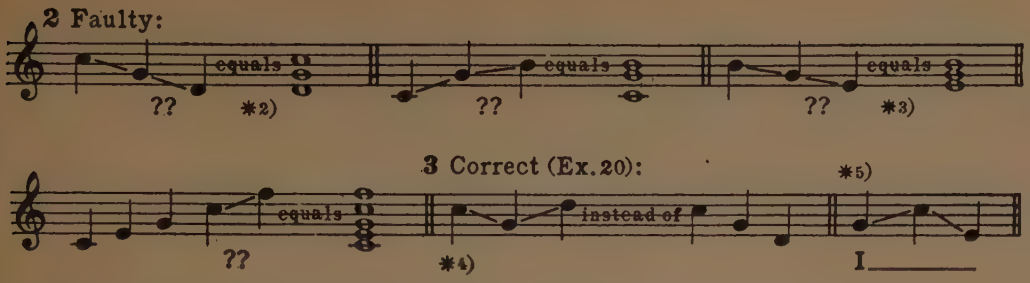
For example:



27. If, however, the melody continues with another leap in the *same direction*, it must be made *in the same chord-line*. Thus:



*1) The reason for this rule may be stated thus: When *skips* follow each other in the *same direction*, the ear "adds up" the tones, and receives the impression of the total group. If the leaps consist of tones in the same (good) chord-line, the result will obviously be correct. This is seen in each of the groups of No. 1, above, which "equal" good chord-lines. (This law applies to *leaps* only, on account of their harmonic quality; but not to the scale-line.)



*2) On the other hand, if the leaps (in the same direction) aggregate tones that do not form any chord at all, or a poor one, the result will evidently not be acceptable. This is shown in No. 2.

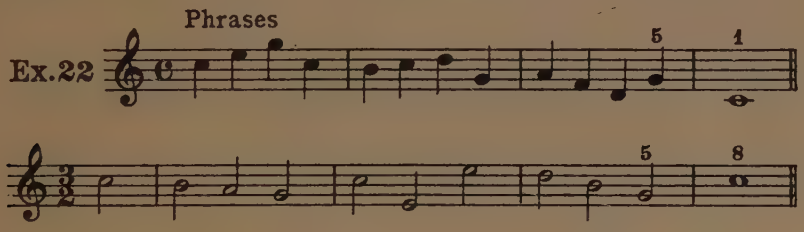
*3) A chord-line, but not a good one.

*4) The moment the melody changes its direction, the ear ceases to "add up." Hence the rule of par. 26; the above faulty groups may be rectified by simply changing the direction at the point where the leap indicates a different chord-line.

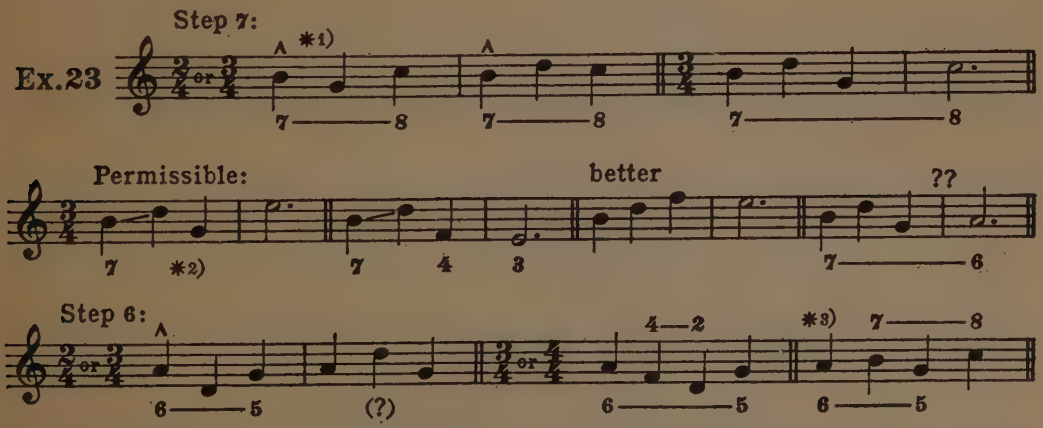
*5) Of course, as long as the chord-line remains the same, the melody may move as it likes—with or without a turn (par. 18).

Miscellaneous

28. A phrase-melody may occasionally end with steps 5-1 (or 5-8), as this is a good wide leap, and conforms to the harmonic conditions of the perfect cadence. Thus:



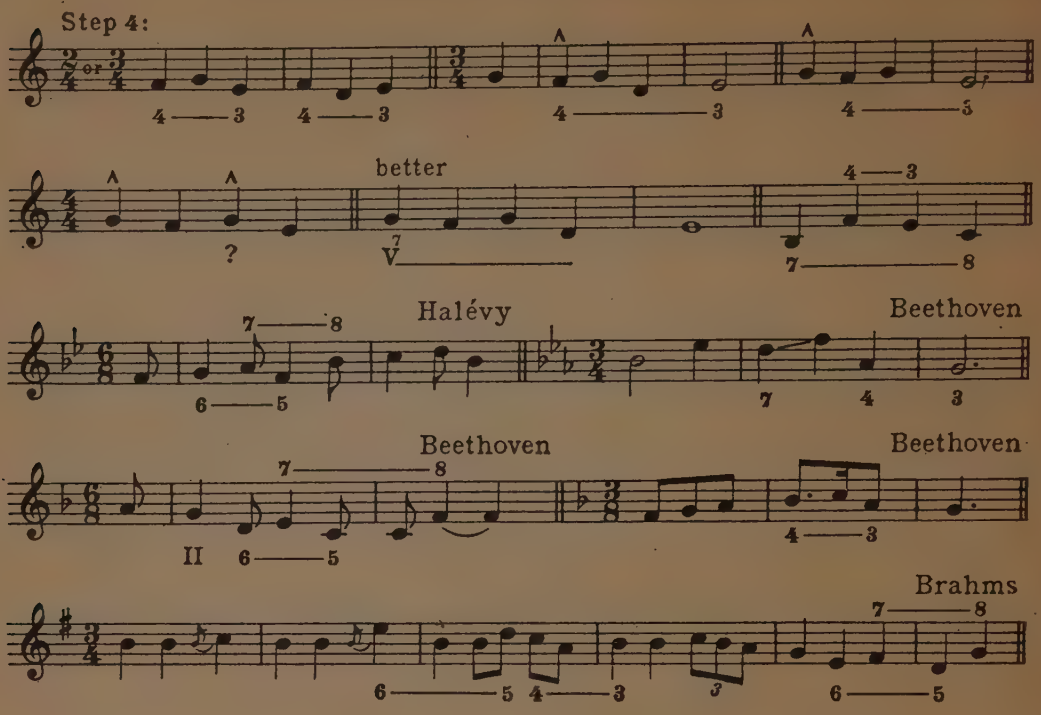
29. The resolution of the Active scale-steps is sometimes deferred to a later beat, by interposing one (or even two—not more) convenient tones between. Such interposed tones should, however, be on *unaccented* beats. In other words, step 7 should, as a rule, surely be followed by 8, either at once, or soon; and the same principle applies to steps 6 and 4. For example:



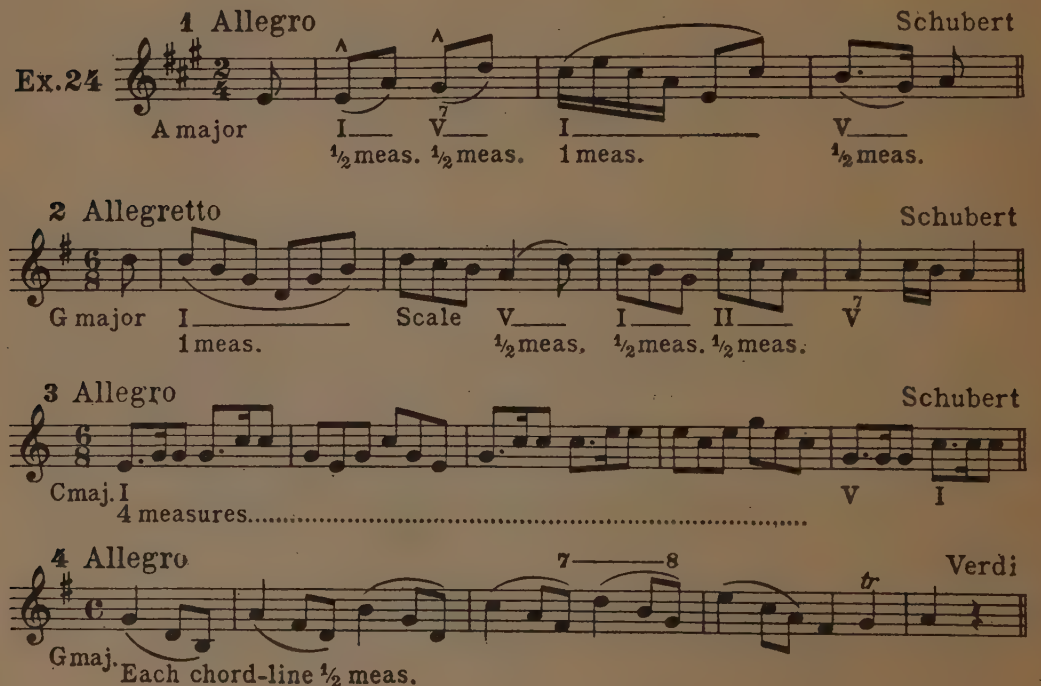
*1) The unaccented *g* is merely interposed; step 7 reaches 8 soon enough.

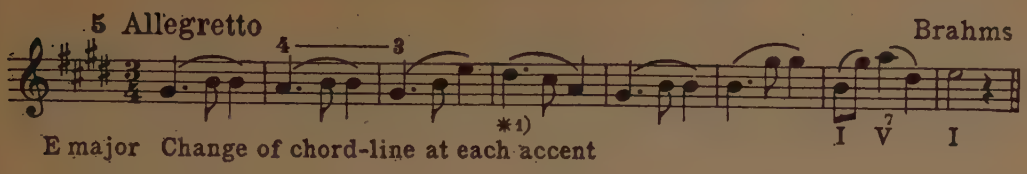
*2) Here two tones are interposed, and the resolution of 7 to 8 is evaded. This does no harm, inasmuch as step 7 *ascends* (to 2).

*3) A peculiar case; the resolution of both Active steps is briefly deferred.



30. A wide leap, or a succession of leaps in the same chord-line, is always a little more likely to begin at an *accented beat* than at an unaccented one; and extends, as a rule, to the end of the rhythmic group (usually through exactly a half-measure, or whole measure), where it may be exchanged for another chord-line, or for the scale-line. In this manner, the groups serve to indicate the rhythmic measure. (This is only a *general* rule, and is subject to many exceptions.) For illustration:



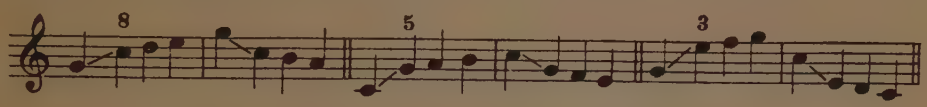


E major Change of chord-line at each accent

*1) This measure represents the Dominant 9th-chord—the Dominant 7th with still another higher third. See par. 45, Ex. 33.

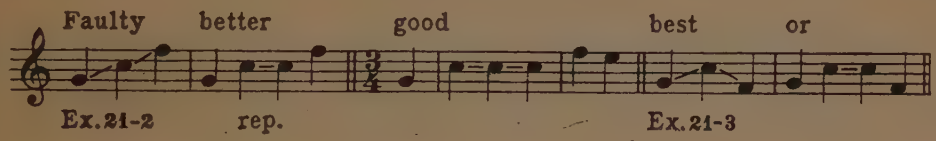
31. When a wide skip is made to an *Inactive* scale-step, it is not necessary to turn (though usually better). Thus:

Ex.25



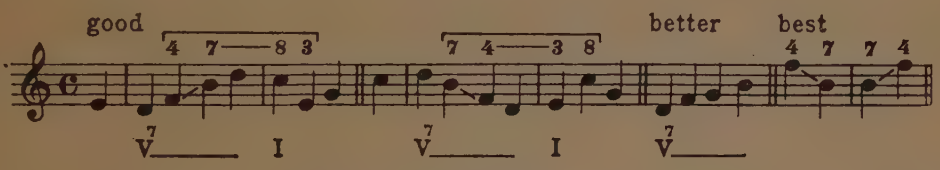
32. The repetition of a tone modifies, to some extent, the rule of successive leaps. Thus:

Ex.26



33. The very faulty progressions from step 4 *up* to 7, and 7 *down* to 4 (Ex. 19, note *4), may be justified by placing them in an *extended line* of the Dominant 7th-chord. Thus:

Ex.27



See also, Ex. 42, No. 1.

34. Students who are not yet sufficiently familiar with the fundamental rules of melody-writing, and, particularly, with the chords and their relations, are likely to find the minuter distinctions of the preceding paragraphs (29 to 33) confusing. If so, they may omit these, and other, troublesome paragraphs —for a time—without scruple. *Such confusion can arise only from the use of the irregular and exceptional phases of melodic treatment.* If the student will limit himself to the fundamental rules, and to the *regular* methods of melodic progression, he can encounter no difficulties; and *in time* the equally important (and, in fact, more seductive) exceptional movements will assert themselves naturally. Meanwhile, he should memorize the following Summary of rules; should *write original melodies*, according to these rules, unceasingly; and should *analyze the melodies of the classic tone-masters* with the greatest diligence.

Summary of Rules

35. (*a*) Melodic progression along the scale is invariably correct, when the Active steps are properly resolved, thus: Scale-step 7 upward; Scale-steps 6 and 4 downward (par. 3 and 6).

(*b*) Each Active step may be forced along the scale, contrary to its resolution, by approaching it along the scale in the corresponding direction (par. 11).

(*c*) The narrow leap (a third) is always good; also the repetition of any tone (par. 9 and 8).

(*d*) Any *single* wide leap (beyond a third) is correct if both tones represent the line of some good chord—the I, V, IV, V^7 and II (par. 18).

(*e*) After a wide leap, the melody usually turns (par. 20). The exceptions to this rule are: That the melody may turn at the second following beat (par. 22); that it is not imperative to turn at an Inactive scale-step (par. 31); or after a repeated tone (par. 32); or when the chord-line remains unchanged (par. 27).

(*f*) If, after a wide leap, the chord-line is changed, the melody must turn (par. 26).

(*g*) Any leap may be made *downward* to step 7, and *upward* to steps 6 and 4 (par. 23).

(*h*) The resolution of an Active scale-step may be deferred a beat (or two), by interposing a convenient tone (or tones), usually on unaccented beats (par. 29).

(*i*) A chord-line is likely to extend from an accented beat through a certain rhythmic group (par. 30).

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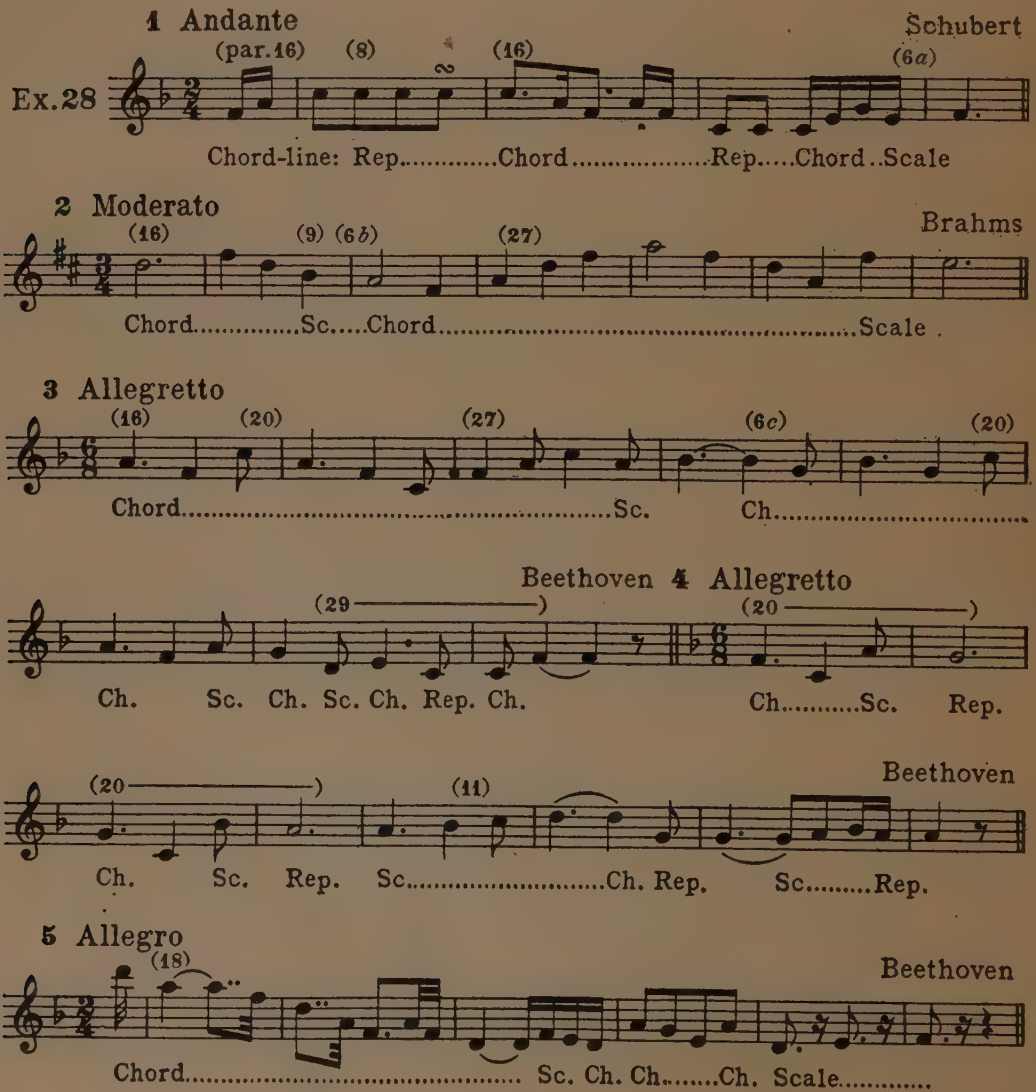
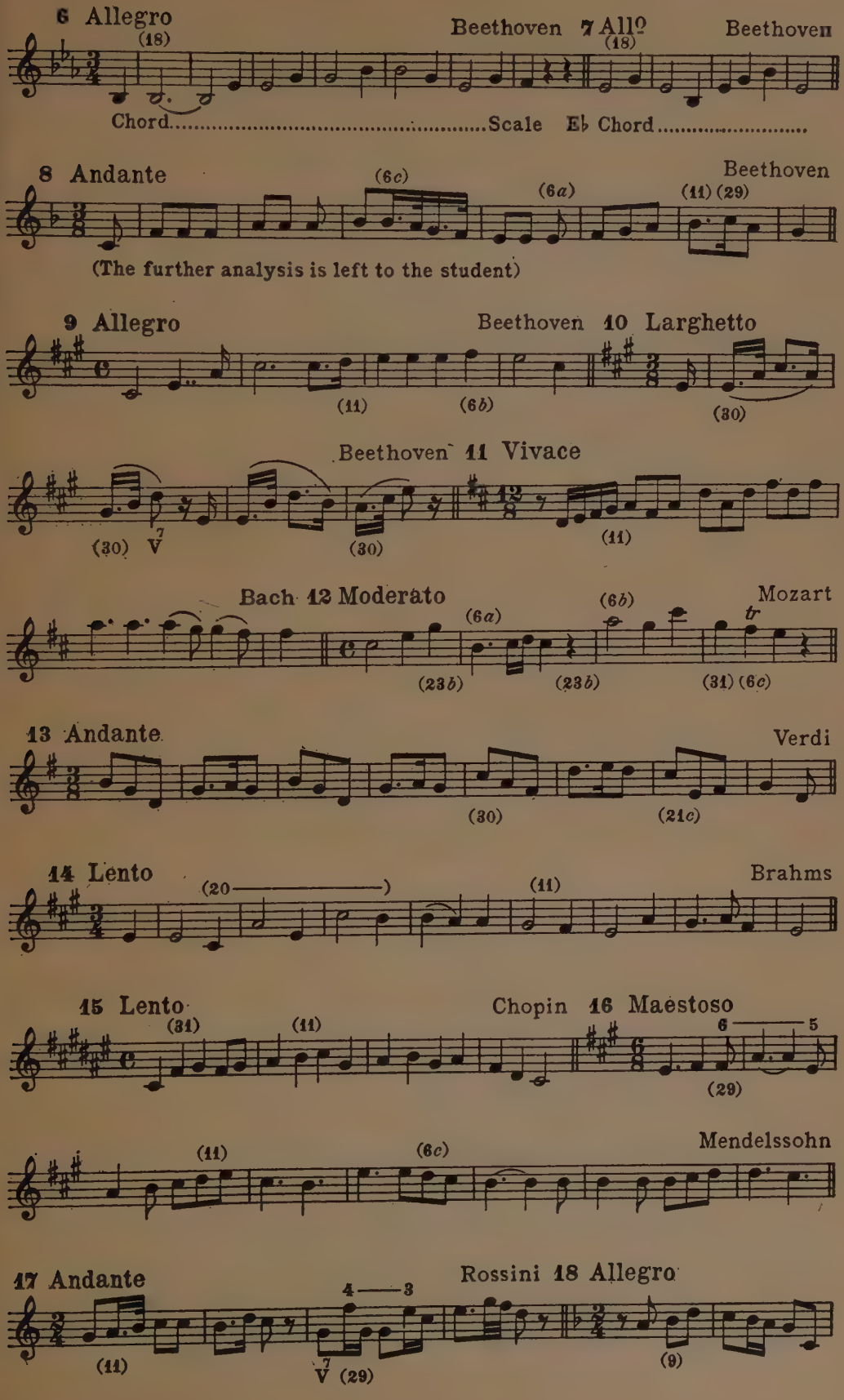
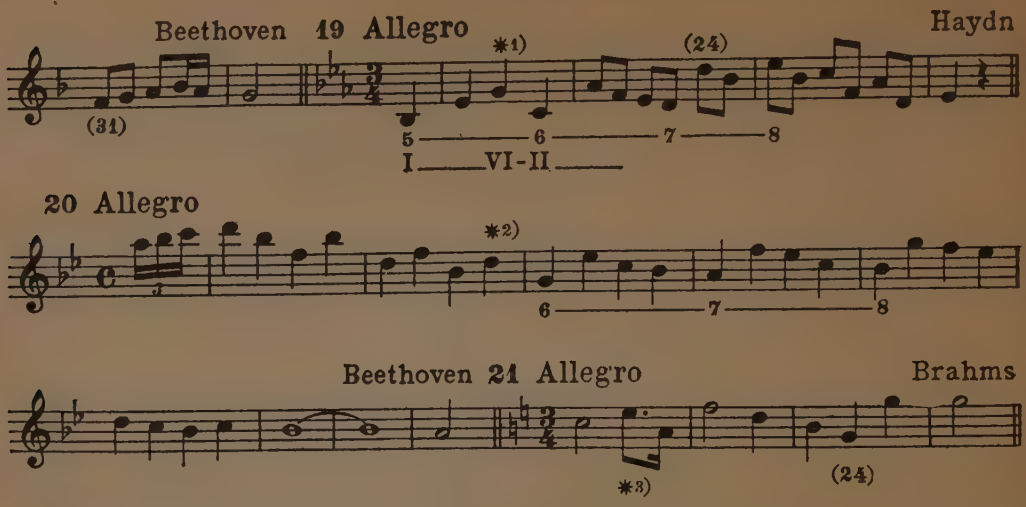
36. The following **miscellaneous illustrations** cover the ground of the first four Chapters. They are to be analyzed faithfully, as indicated in the first seven melodies. The figures in parenthesis refer to foregoing paragraphs; they serve as necessary references, and must be scrupulously consulted, in every case:




6 Allegro
(18)
Chord
Beethoven
7 Allo
(18)
Scale Eb Chord
Beethoven
8 Andante
(6c)
(6a)
(11) (29)
Beethoven
(The further analysis is left to the student)
9 Allegro
(11)
(6b)
Beethoven
10 Larghetto
(30)
Beethoven
11 Vivace
(30)
V7
(30)
(11)
Bach
12 Moderato
(6a)
(6b)
(23b)
(23b)
Mozart
tr
(31) (6c)
13 Andante
(30)
(21c)
Verdi
14 Lento
(20
)
(11)
Brahms
15 Lento
(31)
(11)
Chopin
16 Maestoso
6
5
(29)
(11)
(6c)
Mendelssohn
17 Andante
(11)
4
3
V7 (29)
Rossini
18 Allegro
(9)



*1) This wide leap (from step 3 down to 6) was condemned in Ex. 19, note *3). It is very unusual, and so irregular as to be strictly prohibited—for the student, at present. A hint of its masterly justification is given in the figures (scale-steps) beneath; and other *harmonic* reasons will be found later (see par. 17). The chord represented is "the Six" (VI)—not an important chord, to be sure, but possible.
*2) The same irregular leap, and a somewhat similar justification.
*3) Again, the same progression.

For further illustrations, the student may examine the author's **Tone-Relations** (G. Schirmer, N. Y.), Lessons 10; 13; 16—Nos. 1, 2, 3, 6, 8, 9, 13.

Lesson 4

A large number of original 4-measure melodic phrases, as in the preceding Lessons, but illustrating the complete range of present resources, contained in this Chapter. The rhythm still uniform. Each melody, when finished, is to be sung, and played.

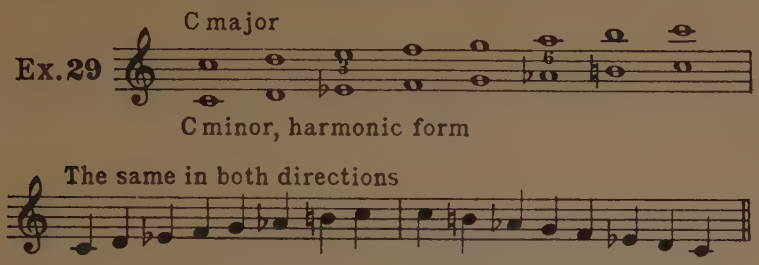
CHAPTER V

THE MINOR MODE

37. The most important thing for the student to understand about the so-called Minor mode is, that "Minor" is not a new and independent scale, but merely *an altered form of the Major scale.* There is only one "natural" scale in music, and that is the major form; it is natural because it is derived from, and therefore exactly corresponds to, the seven tones which form the Key or fundamental family of tones. (A full account of this may be found in the author's **Material Used in Musical Composition**—G. Schirmer, N. Y.—paragraphs 8 to 19 of the 14th and later editions.)

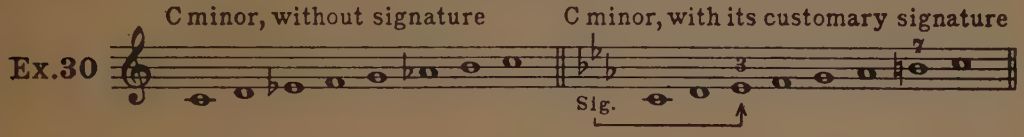
38. The so-called *harmonic* form (the true form) of the minor scale is obtained by *lowering the 6th and 3rd scale-steps of the Major scale.* The keynote remains the same; that is, it is **C minor** which is thus derived from C major. (The student should carefully avoid associating *A minor* with C major, for this is not only hopelessly confusing, but it is actually a serious scientific error.)

39. The harmonic scale of C minor differs from C major, then, only at the 3rd and 6th steps, which are chromatically *lowered*. Thus:



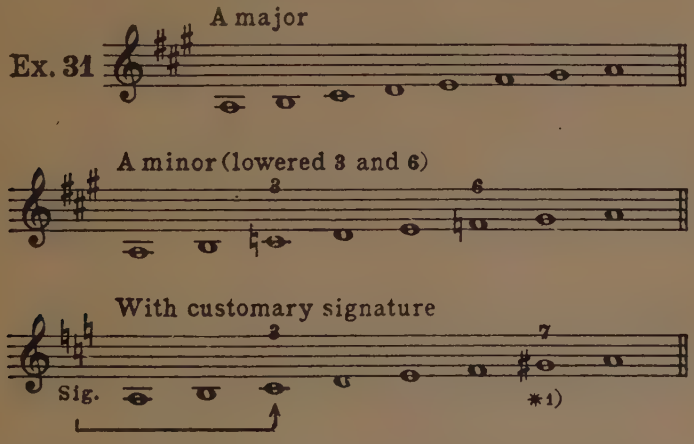
40. There is no specific signature for a minor scale. The one that is chosen (borrowed from major, which *has* a legitimate signature), is that of the *third step* of the minor scale, and this choice is made for no other reason than that this is the *most convenient* signature for the notation of minor.

The third scale-step of C minor is *e-flat;* therefore the signature of this tone—*three flats*—is the one chosen, for convenience, for the scale of C minor. Thus:



41. It is also important to observe that when the customary signature of minor is used, it lowers the 7th step as well as the 6th and 3rd; therefore this technical error must be corrected by an *accidental* which restores the 7th step to its proper place in the scale. In C minor, it is the ♮ before *b*.

Applied to the scale of A minor (which is derived from **A major,** and has, at present, nothing whatever to do with C major), the result is:

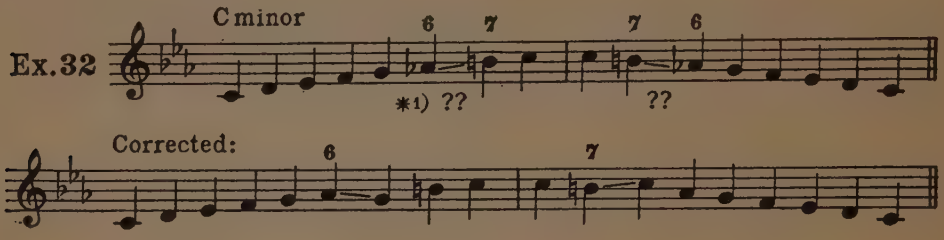


*1) The sharp before *g* (the 7th step) corrects the discrepancy in the chosen signature.

42. All the harmonic and melodic movements in minor are regulated upon the basis of this, the *harmonic* form of the scale. Before proceeding farther, the student must familiarize himself *absolutely* with the derivation, as explained above. Every minor scale must be written out—preferably in the manner shown in Ex. 31. (For the present, g♯ and d♯ minor might be omitted; also d♭ and g♭ minor; as these are more commonly represented by their enharmonic

equivalents—a♭ and e♭, c♯ and f♯.) Also, Examples 10 and 11 should be written out, in all the minor modes.

43. All the melodic rules given for major apply literally to the minor mode —with but one single (though important) exception, namely: That the progression from scale-step 6 to 7, and from 7 to 6, *along the scale*, is forbidden in minor, because of its disagreeable melodic quality (as augmented second), and the difficulty of singing it. Thus:

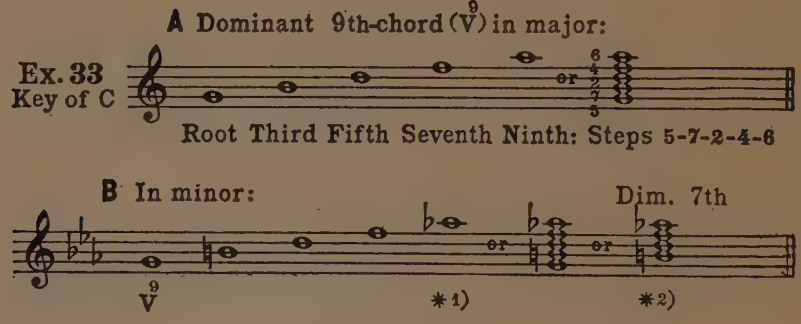


*1) The flat is not needed before *a*, but is used here for greater clearness.

44. This characteristic rule of the minor scale should be rigidly observed, at least for a time, by the student. But later on he may venture to make use of two conditions which mitigate the unmelodious quality of the successions 7-6 and 6-7, and render them available as legitimate exceptions to the rule.

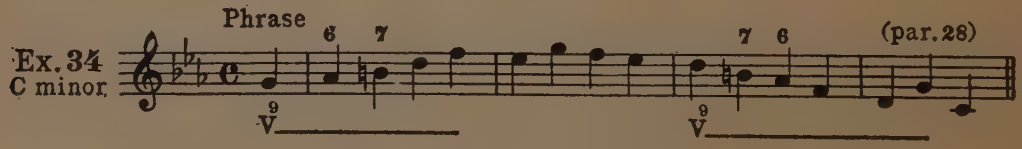
45. The first of these exceptions consists in placing the succession in an *extended line* of the Dominant 9th-chord—in minor.

The Dominant 9th-chord (as intimated in Ex. 24, note *1) is obtained by adding a higher third to the Dominant 7th-chord. See par. 15; Ex. 11A; and the following:



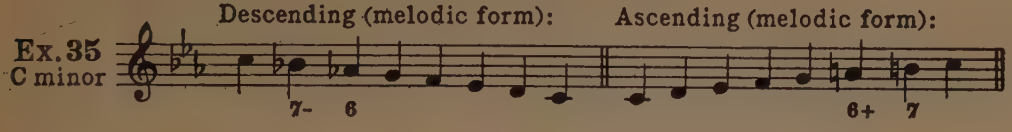
*1) Here again the flat is placed before *a* as a precaution.
*2) In this 5-tone chord the Root is often omitted. In that "Incomplete" form it is called, **in minor**, the chord of the Diminished-7th.

The Dominant 9th-chord contains the 6th and 7th scale-steps, as shown above; therefore their occasional appearance in succession, *in their chord-line*, is justified. Thus:



46. The second expedient consists in so altering one or the other of the two scale-steps as to remove, altogether, the unsingable interval (augmented

second); thus: In **descending,** along the scale, from step 7 to step 6, **the 7th scale-step is chromatically lowered;** and in **ascending,** along the scale, from step 6 to 7, **the 6th scale-step is chromatically raised.** Thus:



In each case the awkward interval of the augmented 2nd (three half-steps) is reduced to the normal interval of *one whole step,* thus becoming a natural progression, easy to sing. In this melodious form the minor scale is called "Melodic" (ascending melodic form, and descending melodic form). Compare par. 38; and bear in mind that these are the complete, and only, reasons for the three different forms of the minor scale—all of which are derived, by the exercise of simple melodic logic, from the one "natural" scale, the Major.

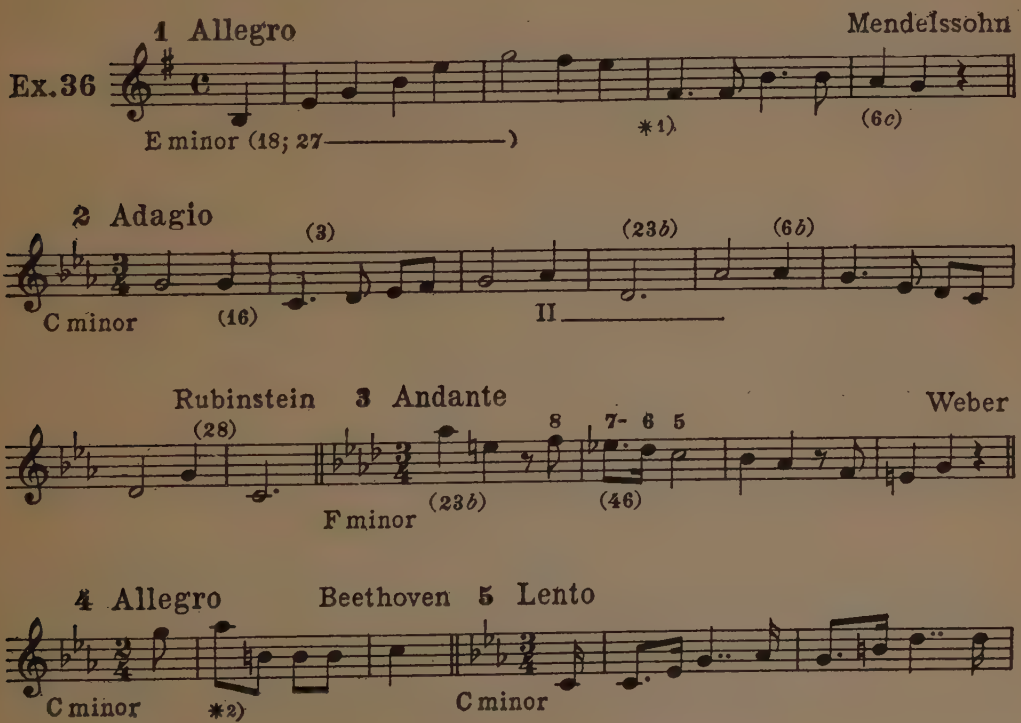
Brief reference may be made to Chapter 14—particularly to par. 79*c*.

47. Review par. 12. It must not be forgotten that these exceptional progressions are possible only when the first of the two Active scale-steps is *pushed, along the scale,* contrary to its natural tendency (not 6-7, or 7-6 alone; but 5-6-7-8 and 8-7-6-5). The above rule may therefore be stated thus: In the succession 8-7-6-5 in minor, step 7 should be lowered; and in the succession 5-6-7-8 in minor, step 6 should be raised.

N. B.—*The student is to review every musical illustration in C major, given in Chapters I to IV, transferring each one to C minor.* (This will not include the examples from masterworks—as Ex. 4, Nos. 5 to 9; Ex. 8, Nos. 4 to 7; etc.)

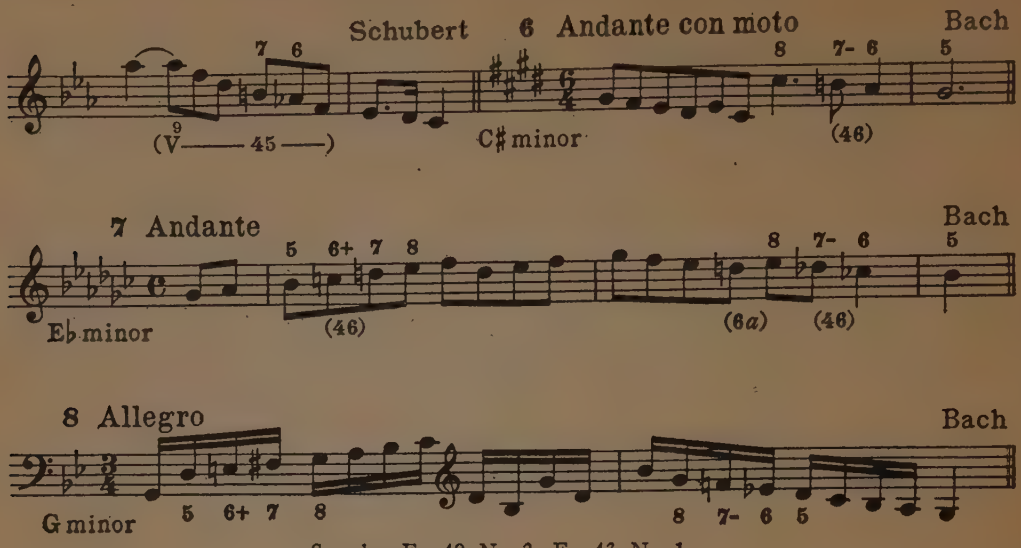
Also, the student should write out the *three forms* of every minor scale, in addition to the task required in par. 42.

Additional general illustrations:



*1) This skip appears among the forbidden progressions in Ex. 19 (second measure). It is, however, in a possible chord-line—the II^7 (the II, with an added 7th).

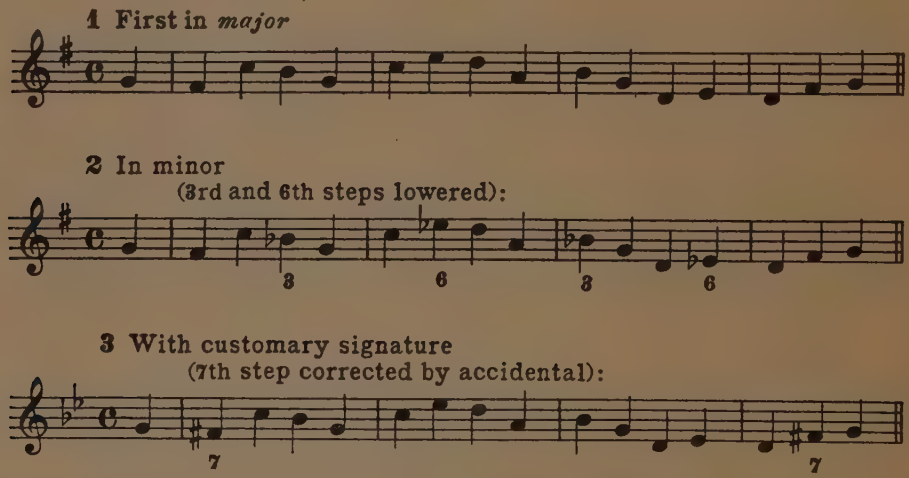
*2) This succession of steps 6 and 7 is not in the *scale-line,* but conforms to par. 23*b*, Ex. 17, note *2).



See also, Ex. 40, No. 2; Ex. 43, No. 1.

Lesson 5

A large number of original 4-measure melodic phrases, in the **minor** modes. All details precisely as in Lesson 4. Review par. 43. The first few melodies should be written in three ways, as follows:



Also, the successions 6-7 and 7-6, in the scale-line, should be rigidly avoided (according to par. 44), until the rule is firmly fixed. In the last few melodies, use may be made of paragraphs 45 and—particularly—par. 46.

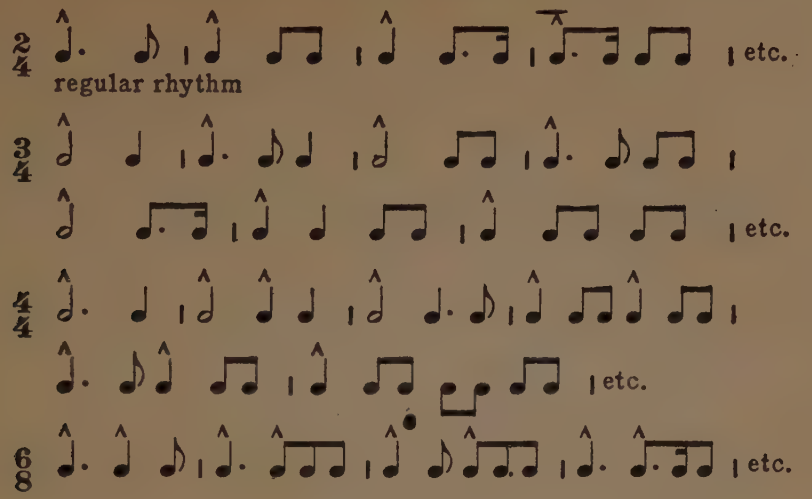
CHAPTER VI

DIVERSITY OF RHYTHM. REGULAR

48. The rhythmic effect of a melody may be heightened by employing tones of *different time-value* (instead of uniform beats, as in the preceding chapters).

(*a*) The disposition of these time-values is *Regular*,

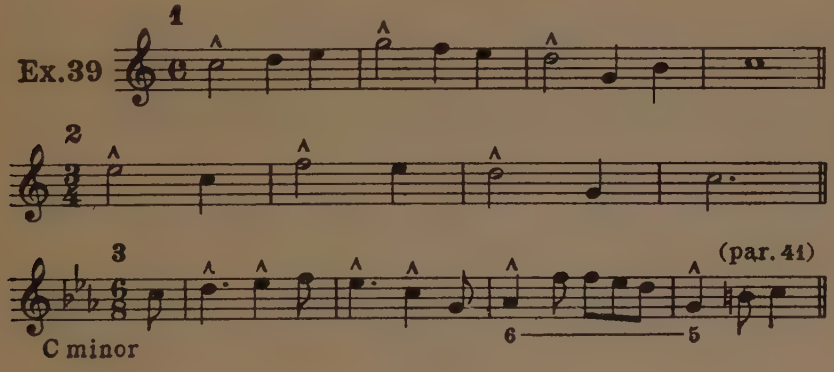
When the comparatively *longer* (i.e., heavier) tones occupy the *accented* beats, or accented beat-fractions; and, vice versa, when the comparatively *shorter* (i.e., lighter) tones occupy *unaccented* beats, or beat-fractions. Thus:

Ex.37 

(*b*) *Uniform* divisions of an entire measure (i. e., uniform beats, or beat-fractions) are always regular, also, because they do not contradict the above conditions. Thus:

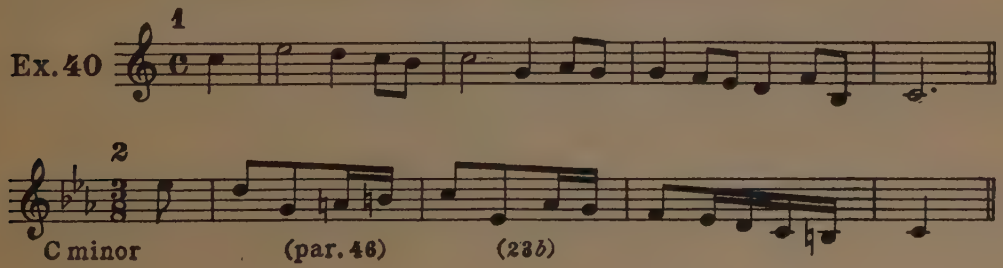
Ex.38

(*c*) In other words, the heavier (longer) notes obtained by *adding* beats, should be placed at the beginning of the measure, and also in the middle of the larger measures, where the accented beats stand. Thus:

Ex.39 

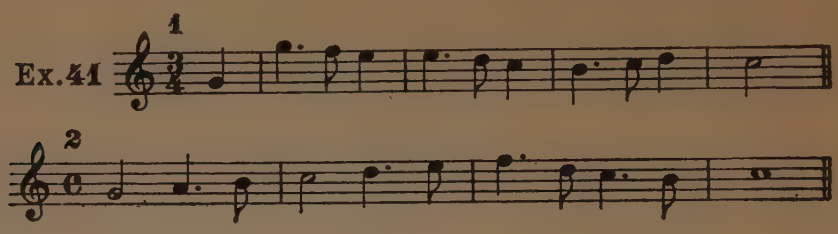
See also, Ex. 24, No. 4.

(*d*) And shorter notes, obtained by *dividing* beats, should stand on unaccented beats; this, of course, leaves the heavier notes on the accents:

Ex.40 

(*e*) The dotting of an accented beat is regular, and effective:

Ex. 41



See also, Ex. 24, Nos. 3 and 5.

49. It is generally advisable to avoid using extreme time-values in the same phrase-melody. For instance, in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ measure, half-notes (as sum of two beats), and eighth-notes (as simple division of a beat) may both occur; *occasionally*, also a dotted half-note, or (more rarely) a sixteenth-note. But the whole note would be rare (excepting as cadence-note—Ex. 39, No. 1), and thirty-second-notes almost out of the question.

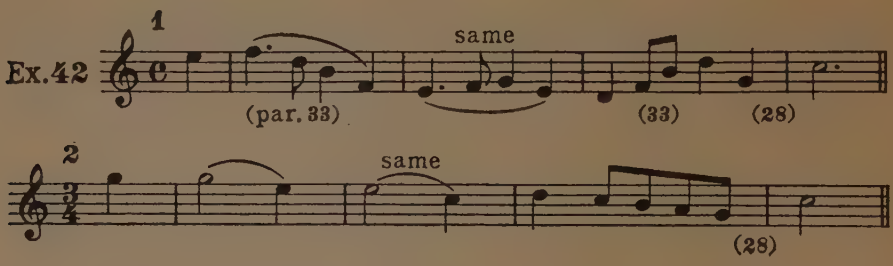
In other words, only three time-values should occur, as a rule, in the same phrase; namely: The beat, the next larger value, and the next smaller value (in $\frac{4}{4}$ measure, the quarter-note, half-note, and eighth-note). This is clearly shown in Ex. 40; also in Ex. 4, No. 9; Ex. 8, No. 6; Ex. 28, Nos. 2, 12, 14.

Smaller beat-divisions occur in Ex. 28, No. 1, No. 5, No. 10 and No. 17. All the melodies in Ex. 28 (excepting No. 10) are rhythmically *regular;* they are to be reviewed, carefully, from this standpoint.

50. Perhaps the most important consideration is the placing of the various time-values. *A certain degree of uniformity is necessary;* for a haphazard arrangement of rhythmic diversity may lead to awkward and senseless results.

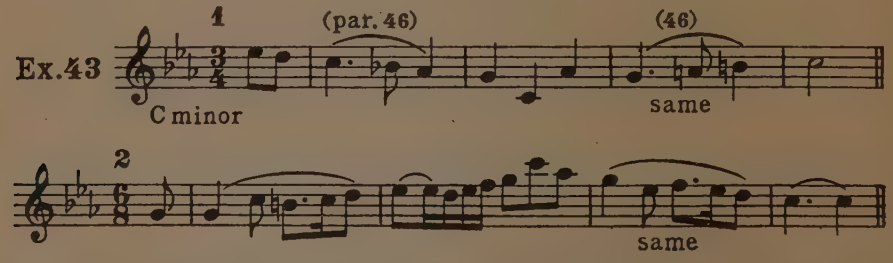
(*a*) In a well-balanced phrase, the rhythm of the *first and second* measures is often similar. Thus:

Ex. 42



(*b*) Or, possibly even better, the rhythm of measure *three* is the same as that of measure one. See Ex. 8, Nos. 4, 5 and 6, and the following:

Ex. 43

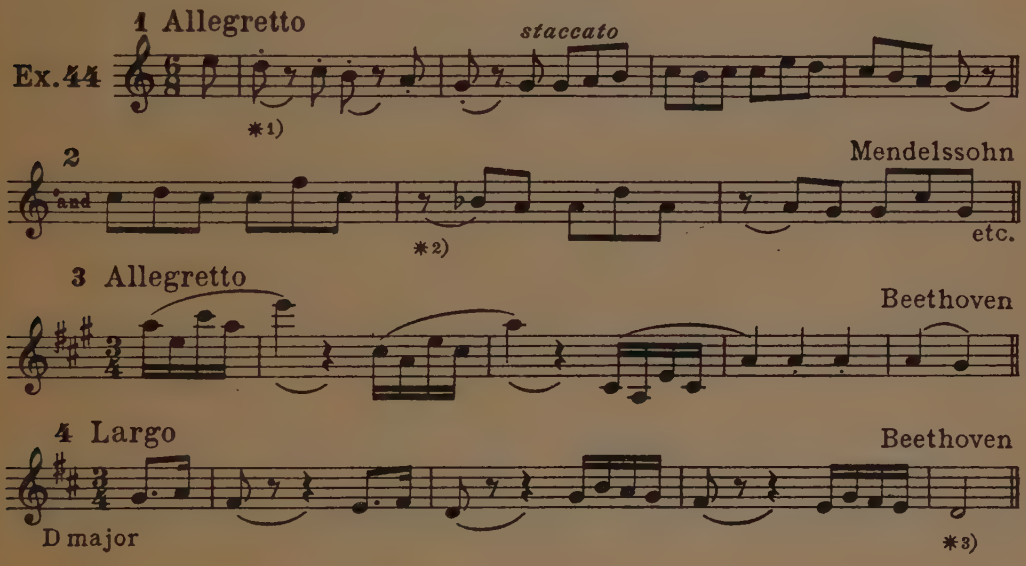


(*c*) Or, the rhythm of measures *one*, *two and three* may be alike. See Ex. 39, Nos. 1 and 2; Ex. 41, No. 1.

(*d*) The general tendency of the rhythmic movement, during a phrase, is to *quicken* somewhat toward the end; that is to say, the third measure is frequently more active than the preceding ones. See Ex. 39, No. 3; Ex. 40, Nos. 1 and 2; Ex. 41, No. 2; Ex. 42, Nos. 1 and 2. Also Ex. 4, No. 6; Ex. 28, Nos. 1, 7, 8, 16; Ex. 36, No. 5.

The exceptions to this rule are: when the rhythm is *uniform* throughout, as in Ex. 1, and the written work of Lessons 1 to 5; and when the formation of measure three is like that of measure one (Ex. 43). The reverse arrangement—the rhythmic movement becoming *slower*—is apt to be weak and stagnating. Phrases of this kind are seen, however, in Ex. 28, No. 11; and Ex. 44, No. 3.

51. *Rests* represent, commonly, the suppression of a portion of one of the original tones; generally an *unaccented* fraction, in which case the rest *follows* the tone; sometimes, however, the rest suppresses an *accented* fraction, in which case it *precedes* the tone which it represents. For illustration (the lower slurs indicate which tones the rests are borrowed from):



*1) The rests, on the 2nd and 5th beats, simply shorten quarter-notes to eighth-notes. The original form is: etc.

*2) Here the rest *precedes* its tone.

*3) This final half-note indicates how the first three measures would sound, if the first note of each were not shortened by the rests.

See also, Ex. 56, No. 2; Ex. 59, No. 3; Ex. 87, No. 2; Ex. 95, No. 4.

The employment of rests, which must be very sparing at present, is subject to no other rule than that they shall not impair the continuity of the phrase-melody. If so used as to preserve the coherency, and perhaps even emphasize the structural unity of the musical sentence, they are certain to be permissible.

Lesson 6

A. Write a large number of four-measure melodic phrases with diversified rhythm—*regular*—as illustrated above. An occasional rest may be inserted. *Write impartially in the major and minor modes.*

B. A few four-measure melodies in the larger compound measures—$\frac{9}{8}$, $\frac{9}{4}$ and $\frac{12}{8}$.

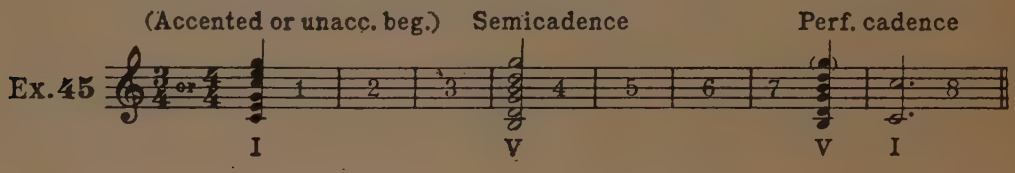
CHAPTER VII

THE PERIOD-FORM

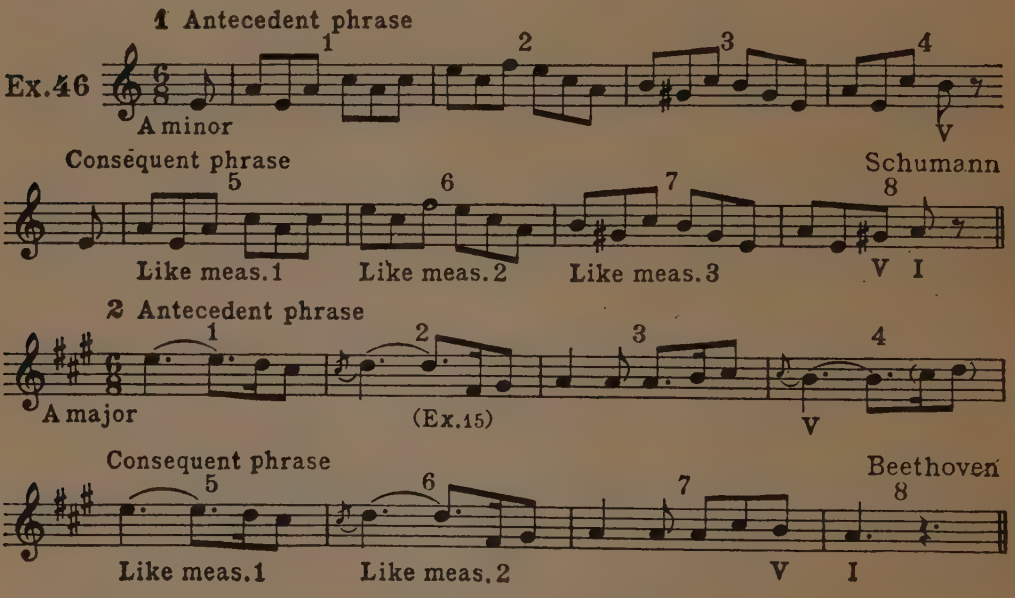
52. The **Period** generally embraces 8 measures; that is, *two phrases*, of 4 measures each. The first of these is called the Antecedent, the second one the Consequent phrase.

(*a*) The Antecedent phrase begins exactly like any single phrase, according to par. 10*a*. But it ends, not with the perfect cadence (par. 10*c* and *e*), but with a so-called Semicadence—upon an accented beat of the 4th measure, *with either one of the three tones which compose the Dominant chord.*

(*b*) The Consequent phrase follows, usually beginning on the *same beat* with which the Antecedent began, and ending, like any single phrase, with the perfect cadence—upon an accented beat of the final (8th) measure, with the tonic note. Thus (in C major):



53. In the first few examples invented, the Consequent phrase must *correspond to the melody of the Antecedent*, excepting the last 3 or 4 tones; these always differ, because of the diversity of cadence. The formation of such period-melodies is called "parallel construction." For illustration:

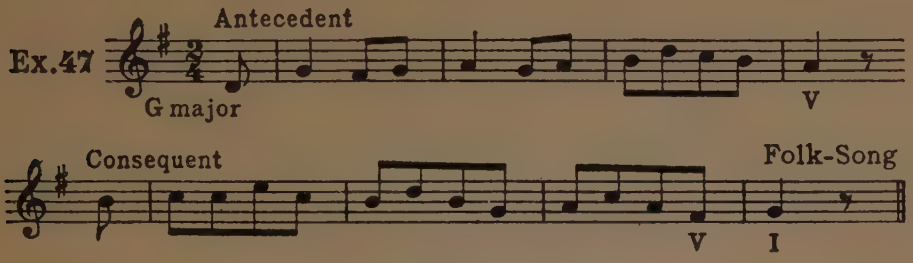


See also, Ex. 52, No. 1; Ex. 53, No. 2.

54. In each succeeding example, the extent of this similarity between the phrases is to be *diminished gradually*—more and more tones in measure 7, then 6, and then 5, are to differ from those of measures 3, then 2, and then 1; until,

finally, the entire Consequent phrase is independent of its Antecedent. This ultimate formation is called the period of "contrasting construction." Thus:

Ex.47



See also, Ex. 54; Ex. 55, No. 2.

The appropriateness of a brief rest *at the cadences* is demonstrated in both of these examples (46 and 47); see par. 51.

Lesson 7

A large number of 8-measure melodies, in Period-form, according to par. 52; at first, several in parallel construction (par. 53), and then others, gradually more and more contrasting (par. 54).

Rhythm diversified (but regular); different major and minor keys, alternately. An *occasional* rest may be inserted, chiefly at (after) the semicadence.

Review the note to Lesson 1. Sing, and then play each melody, when completed.

CHAPTER VIII

IRREGULAR RHYTHM

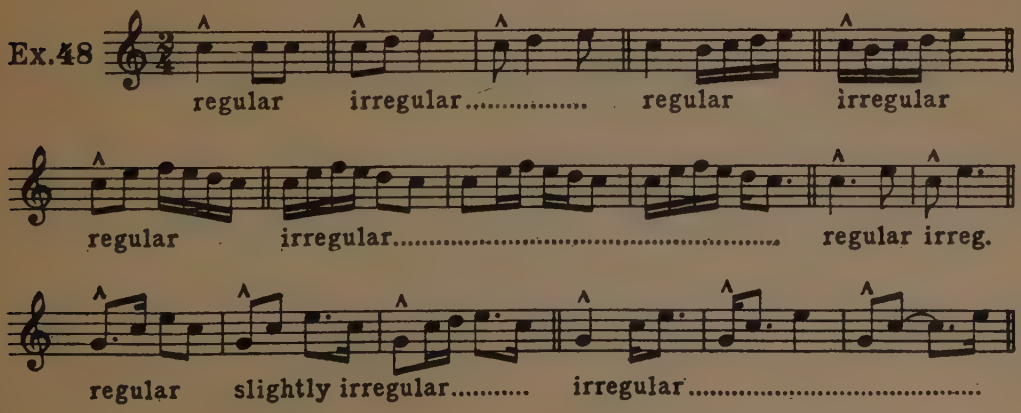
55. Review all of par. 48, thoroughly.

The arrangement of various time-values is *Irregular*, when the conditions of regular rhythm are violated; namely:

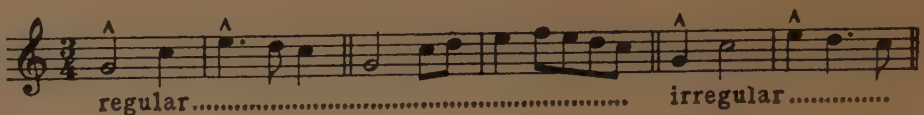
> When the *heavier* (comparatively longer) tones in a measure occupy comparatively *light* beats or beat-fractions of that measure; and, vice versa, when the *lighter* tones (brief, subdivisions of beats) occupy comparatively *heavier* pulses in the group.

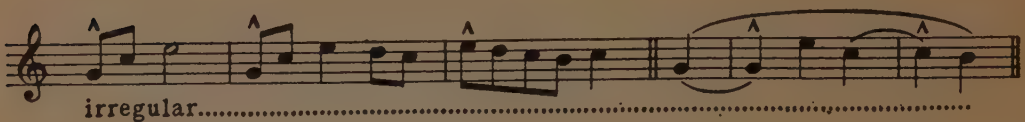
For illustration (the *regular* forms, Ex. 37, are here added, for comparison):

Ex.48

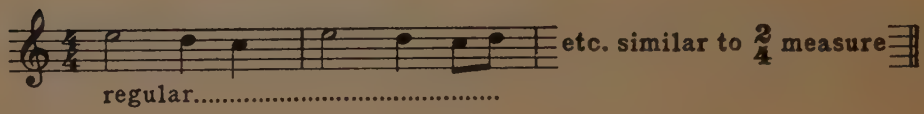


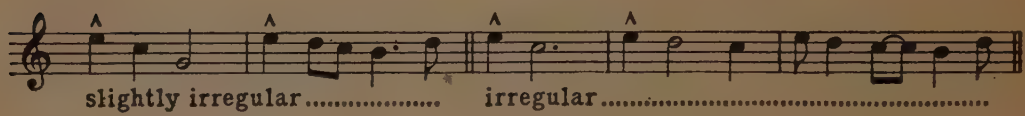
Ex.49



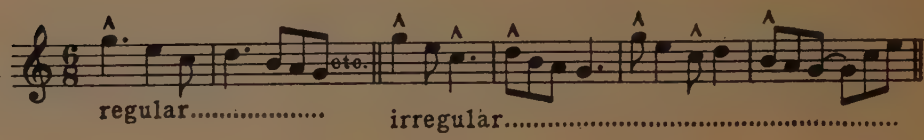


Ex.50





Ex.51



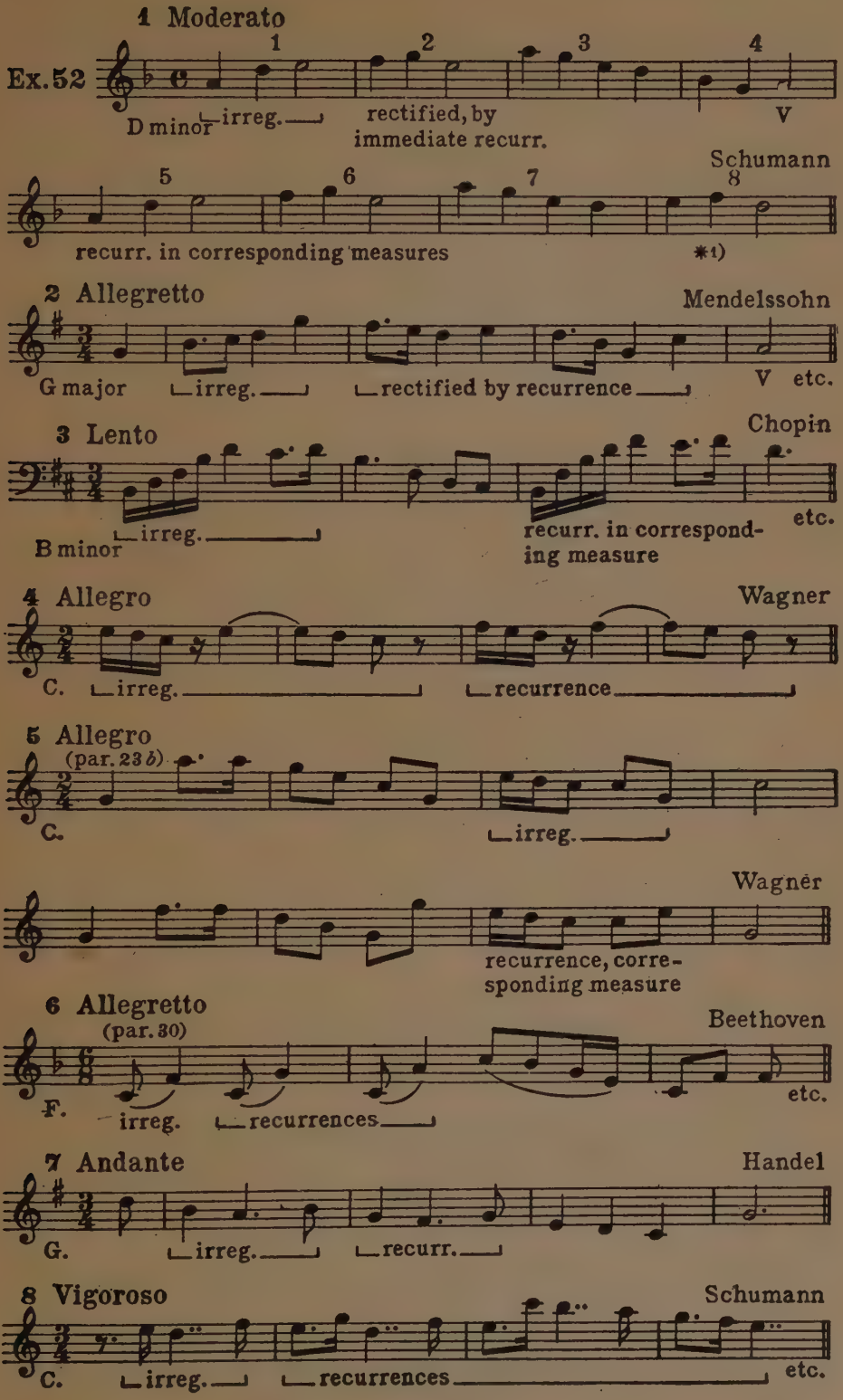
In other words: If the tone on the first beat (or any other *accent*) is *longer* than, or at least *as long as*, any other tone in the same group (measure), the rhythmic arrangement is **regular;** otherwise it is **irregular.**

The degree of irregularity depends, of course, upon the difference between the time-value *given* to the note, and the time-value to which it is *entitled.* For instance, upon a pulse entitled to an 8th-note only, it is more irregular to locate a 𝅗𝅥-note, than a ♩-note. In Ex. 50, measure 5 is more irregular than measure 6; the second beat is entitled to a quarter-note only, therefore the dotted half-note on that beat (meas. 5) is more abnormal than the simple half-note (meas. 6).

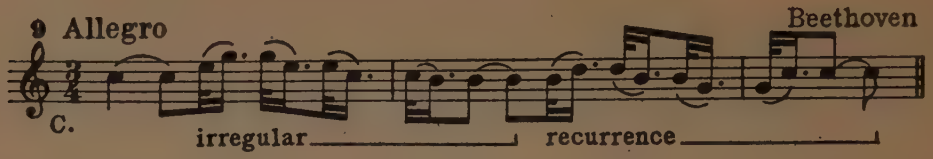
56. (*a*) Irregular rhythmic figures are never objectionable, *excepting when they stand alone*—and not always positively wrong, even then, though usually so. In other words:

> An irregular rhythmic figure may always be justified *by recurring;* either immediately, in the *next* following group or measure; or in some, not unreasonably remote, *corresponding* measure.

The corresponding measures are: 1 and 3, or 2 and 4, of the four-measure phrase; and measures 1 and 5, 2 and 6, 3 and 7, or 4 and 8, of the eight-measure period. For example:



*1) This ending, with scale-steps 3-1, is contrary to the rule (par. 10*e*). It involves an inharmonic tone which will be explained in par. 120*a*, and Ex. 125.



See also, Ex. 28, No. 10 (irregular rhythm in measure 1, justified by recurrence in measures 2, 3 and 4); Ex. 54, measures 6, 7; Ex. 58, Nos. 1 and 4; Ex. 62, Nos. 1 and 2; Ex. 94, No. 6; Ex. 100, Nos. 2 and 7; Ex. 129, No. 13.

(*b*) An irregular rhythmic figure which occurs very frequently in $\frac{3}{4}$ measure, usually in the measure before the last, is that of two 8th-notes followed by two quarter-notes, ♫ ♩ ♩; or, in $\frac{3}{8}$ measure, ♬ ♫. This seems to be justified by its nearness to the cadence, to which it lends emphasis. For illustration, see Ex. 24, No. 5 (measure 7); Ex. 55, No. 2 (measure 7); Ex. 56, No. 2 (measure 3); Ex. 58, No. 1.

Lesson 8

A large number of 4-measure phrases, and 8-measure periods, with *Irregular* rhythmic measures, according to the given rules—particularly par. 56. It will be well to limit the first few melodies to *occasional* rhythmic irregularities, introduced in sentences of an otherwise regular design. *Extreme* irregularities should be avoided altogether.

Write in major and minor alternately. Sing, and play, each melody when finished.

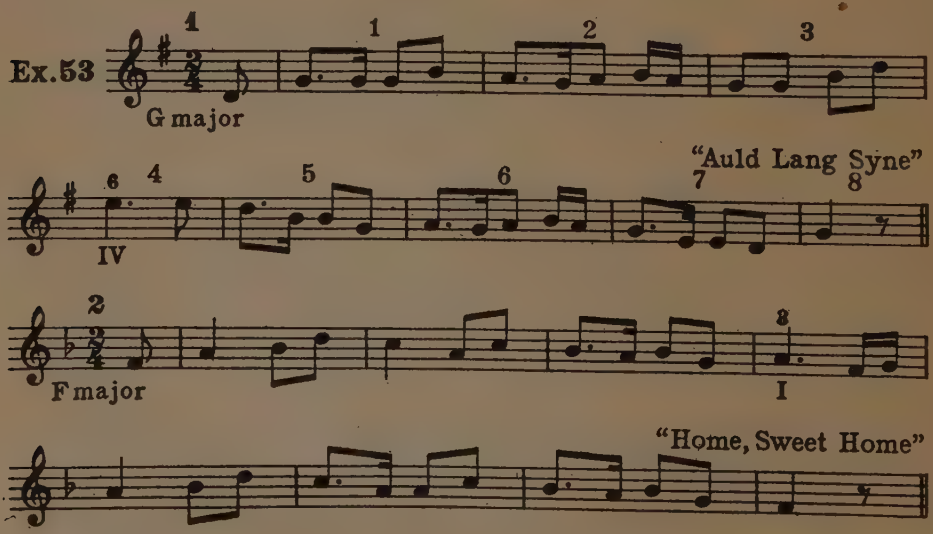
At first, the student may experiment with former melodies (Lesson 1 to 5), modifying their time-values without altering the tones—as may be seen in Ex. 51. Then he may invent new ones, with direct reference to irregular rhythm.

CHAPTER IX

EXCEPTIONAL SEMICADENCES

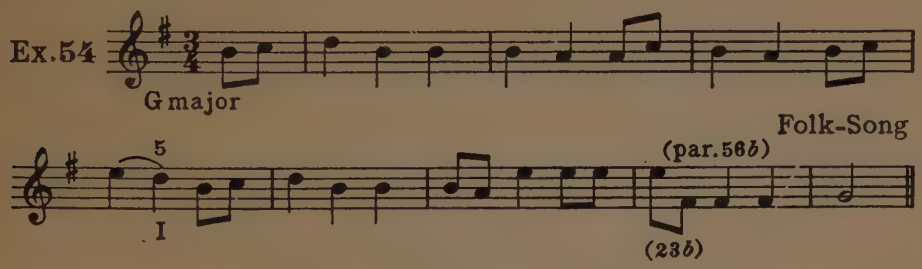
57. The Semicadence, in the centre of the period-form, may be made, somewhat exceptionally, upon *some other than the tones of the Dominant chord* (prescribed in par. 52 *a*).

Any scale-step of the prevailing key may be chosen, as ending for the Antecedent phrase; but it is well to avoid the keynote itself, as this is needed for the final (perfect) cadence. For example:



In Ex. 52, No. 5, the cadence of the first phrase is made upon the Tonic; this is very exceptional, but, of course, possible.

58. Further, the semicadence-tone may occasionally be shifted to the *second* beat of the group, especially in triple measure ($\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$), instead of falling upon an accent, as prescribed. In this case it should, as a rule, be preceded (on the accent) by the *next higher, or next lower*, scale-step, as obvious grace-note (par. 100). Thus:



See also, Ex. 28, No. 14; Ex. 57, No. 2.

Lesson 9

A number of 8-measure melodies in Period-form, with the exceptional forms of semicadence explained above. Use all the keys, major and minor.

CHAPTER X

SYNTAX OF MELODY

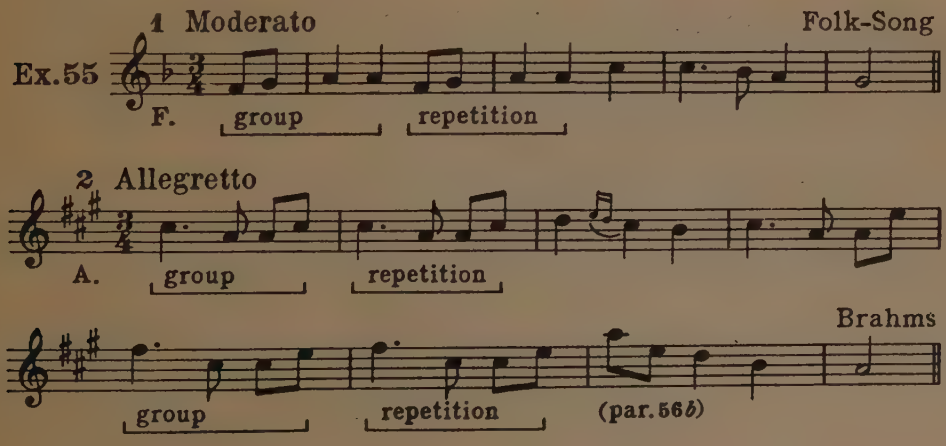
Repetition and Sequence, Exact

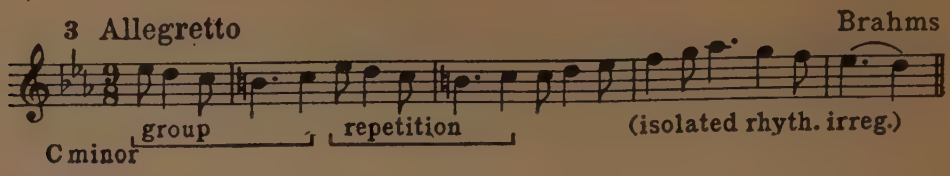
59. The succession of tones in a phrase or period-melody, may be determined by a broader consideration than the application of given rules to each *single unit* of the melodic succession; namely: By the principle of *symmetrical recurrence* applied to an entire *group* of consecutive tones.

The recurrence, or reproduction of the group, may assume the form

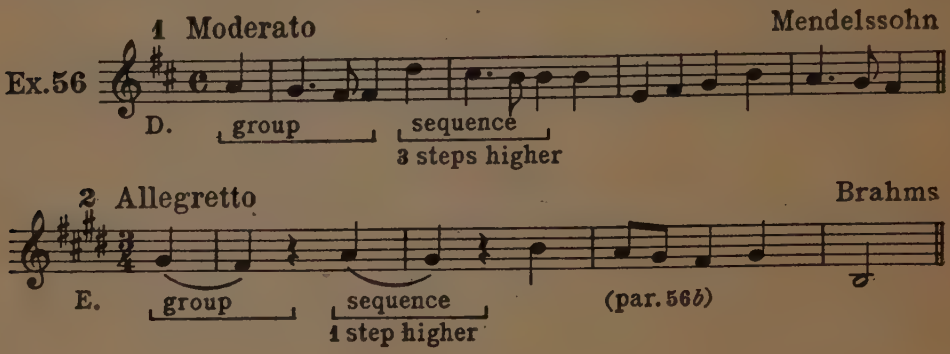
(1) Of an exact **Repetition;** or
(2) Of a **Sequence.**

60. The "Repetition" is a literal recurrence of the group or figure, upon the *self-same scale-steps*. Thus:

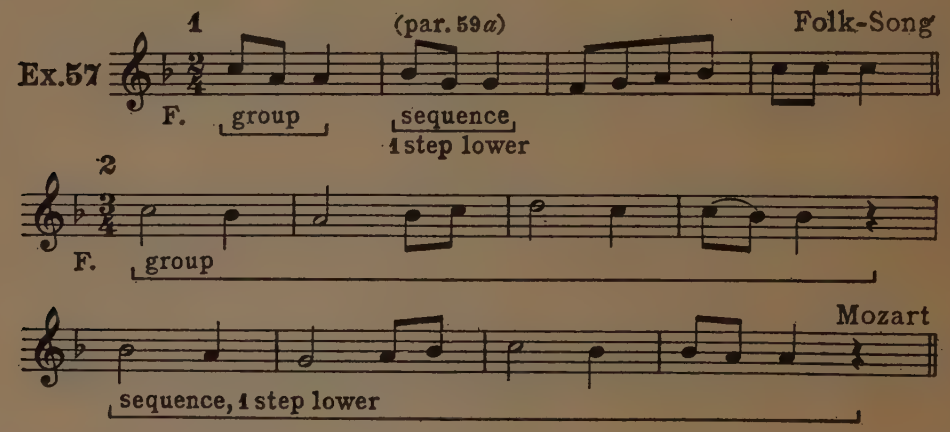




61. The "Sequence" is a reproduction of the group of tones upon *other scale-steps*, a certain interval-distance above or below the original tones. Thus:



62. The initial group or figure, to be reproduced in either of these ways, may be of almost any length; but it is very frequently exactly one measure; and, in any case, it is almost certain *to correspond to the fundamental rhythmic groups:* that is, to include 2, 4 or 8 beats in duple measure, and 3, 6, 9 or 12 beats in triple measure—similar to the conditions of par. 30 (which review), and for the same reasons. Further, the group may begin upon any beat of the measure (note the location of the groups in the measure, in Ex. 55, Nos. 1, 2 and 3). For example:



In Ex. 55, No. 1, and Ex. 56, No. 1, the initial figure is one measure long, beginning with the last (the unaccented) beat. In Ex. 57, No. 1, it is very brief—one short measure, beginning with the accent. In Ex. 60, No. 1, it covers two measures, beginning with the second beat. In Ex. 57, No. 2, it is very long—four measures, or an entire phrase. In Ex. 55, No. 3, it begins upon the 6th beat of the $\frac{9}{8}$ measure. See also, Ex. 65, No. 2, measure 1, 2 and 5, 6; Ex. 89, No. 2.

Illustrations of the rare recurrence of a group of *fewer, or more, beats* than the fundamental rhythmic group contains, are given in Ex. 62.

63. The recurrences, by repetition or sequence, may take place at any point in the phrase or period, though they are most common at the beginning; and, at all events, it is (for the beginner) necessary *that they represent correspond-*

ing rhythmic pulses (measures, or similar groups of beats). This is analogous to par. 56, where the "corresponding" groups are defined.

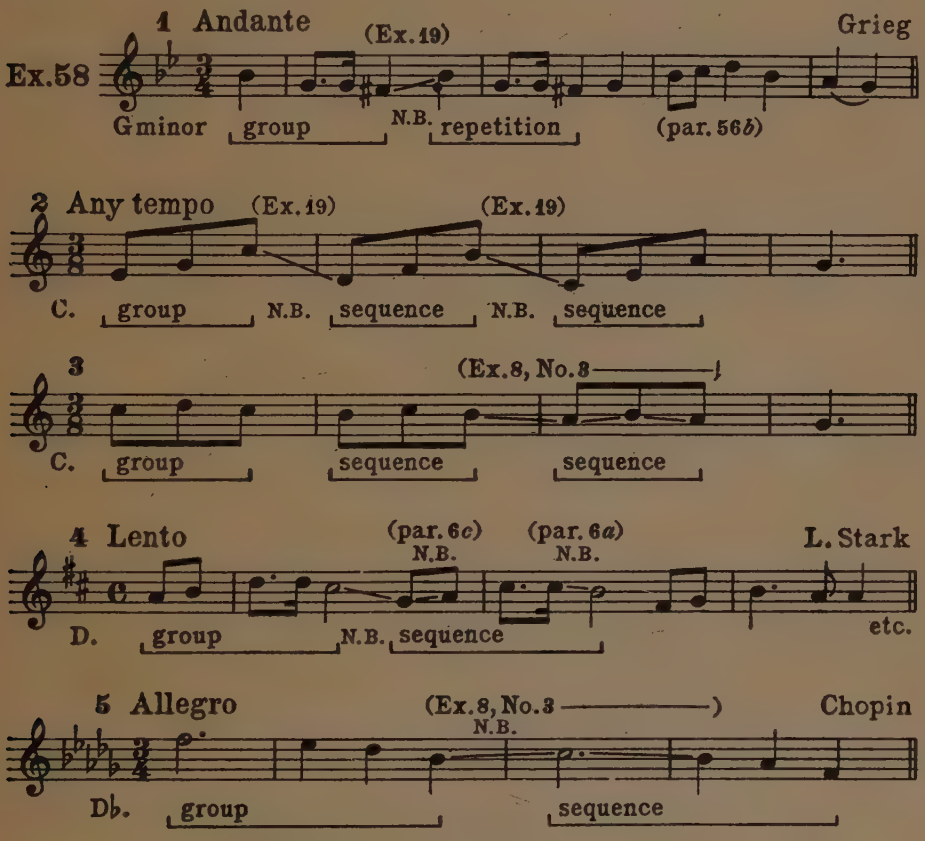
In Ex. 46, measure 3 is a sequence of measure 2 (three steps lower); and measures 5, 6 and 7 are the repetition of measures 1, 2 and 3, that constitute the "parallel construction" of the whole period. In Ex. 47, measure 2 is a sequence of measure 1, and measure 7 a sequence of measure 6. In Ex. 53, No. 1, measure 6 is a repetition of measure 2.

64. Besides the obvious structural merit of such unified formations, there is another important and peculiar advantage involved, namely:

> The recurrence of a group of tones, by repetition or sequence, serves to rectify, or at least to justify, almost any irregularities of melodic succession which may occur
>
> (1) *At the point of contact* of the symmetrical groups, or,
> (2) *During the sequential recurrence* of any *perfectly faultless* initial group.

This rule, also, rests upon the same natural principle as par. 56; namely: That *symmetrical recurrence* provides a justification for either rhythmic or melodic irregularities. For illustration:

Ex. 58



65. The manifest importance of brief rests, at the end of the symmetrical groups, to emphasize the effect of their recurrence, and to exhibit clearly the syntax of the phrases, is demonstrated in Ex. 44, Nos. 1, 3, 4; Ex. 56, No. 2; Ex. 59, No. 3; Ex. 60, No. 3.

Review par. 51, and see also, Ex. 46, No. 1; Ex. 47; Ex. 52, No. 4; Ex. 64, No. 3; Ex. 94, No. 1; Ex. 95, No. 3; Ex. 100, No. 3.

Lesson 10

A large number of 4-measure and 8-measure melodies, with symmetrical repetitions and sequences of tone-groups, as explained above. Par. 64, though important, is subtle, and should be used in moderation, if at all, by the beginner. Write in major and minor alternately, and avoid measures which contain more than 6 beats, as a rule. Use all the keys.

CHAPTER XI

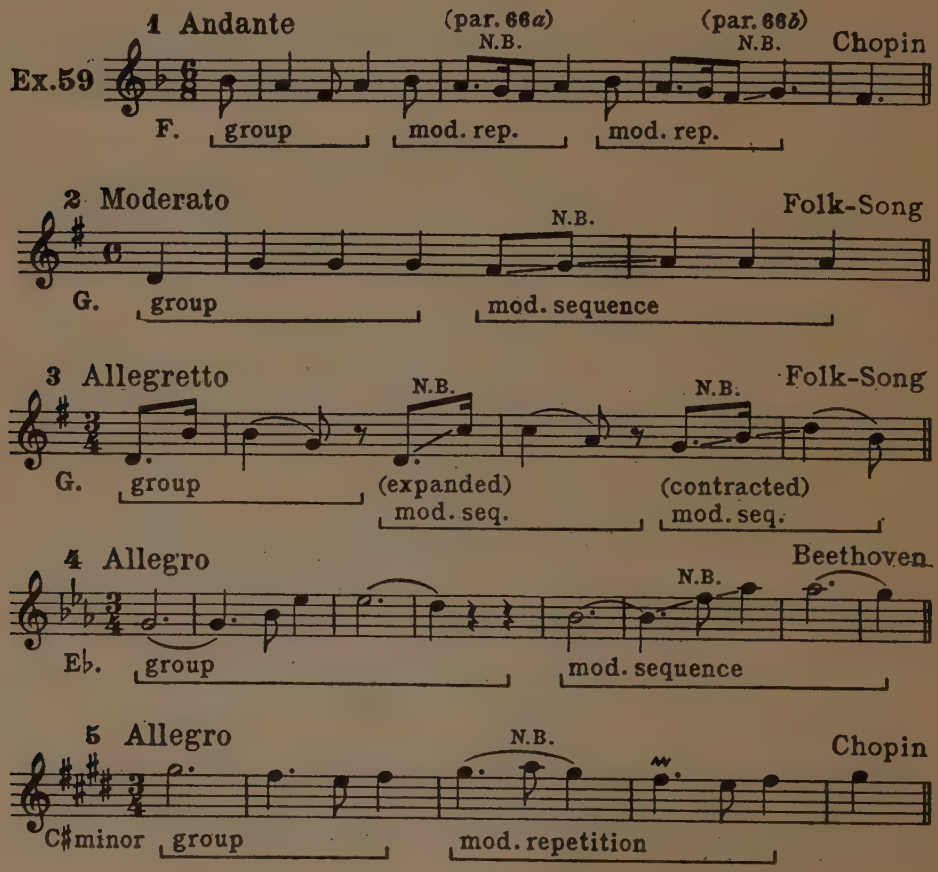
MELODIC SYNTAX, CONTINUED

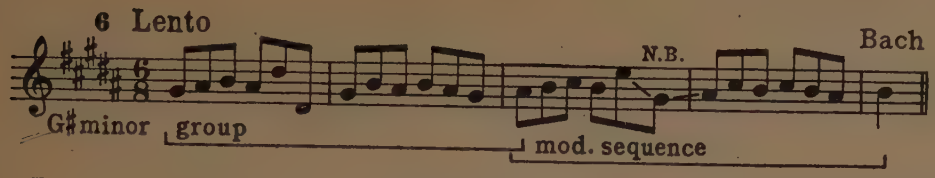
Repetition and Sequence, Modified

66. The recurrences of tone-groups, both as repetition and as sequence, need not be thus exact, as shown in the preceding chapter, but may be *modified, or varied, slightly*. This treatment is very effective, and therefore important; but it should not be carried to such an extent as to render recognition difficult or uncertain. The variation may consist:

(*a*) In adding one or more intermediate tones; possibly, also, by omitting particles of the initial group;

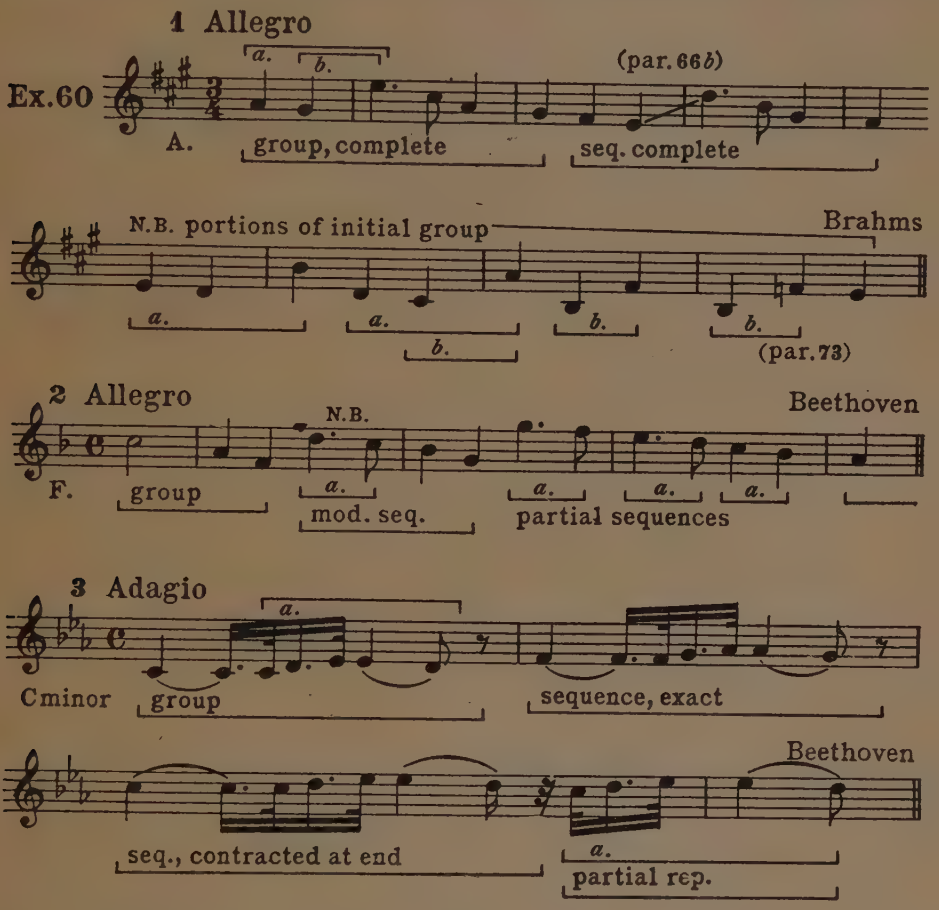
(*b*) In altering one or another of the original intervals of melodic succession —widening a step-wise progression to a narrow leap, or a narrow leap to a wider one, and vice versa. In this way the lines of the initial group are somewhat expanded or contracted, but, as a rule, without changing the original *direction* at any point. Thus:





See also, Ex. 52, No. 3, measures 1 and 3; Ex. 52, No. 5, measures 1 and 5; Ex. 56, No. 1, compare last 4 tones with first 4.

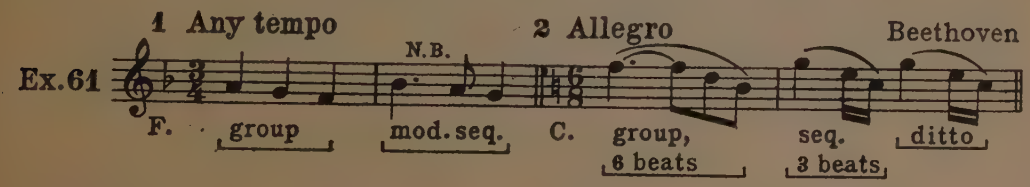
67. Further, the repetition or sequence may be *partial;* that is, it may consist in the recurrence of only a portion of the original group. For illustration:

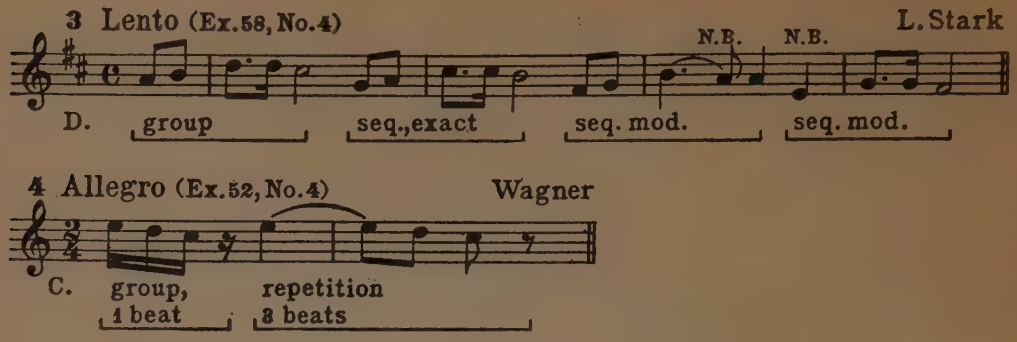


68. Further, more rarely, the repetition or sequence may appear in a *different rhythmic form.* This very effective mode of recurrence is comparatively harmless (not obscuring the original group) if the following conditions are observed:

(1) If the *sum of beats remains the same;* or

(2) If the sum is exactly *divided*, or *doubled*, so that the prosodic arrangement (of accented and unaccented tones) is not altered. Thus:



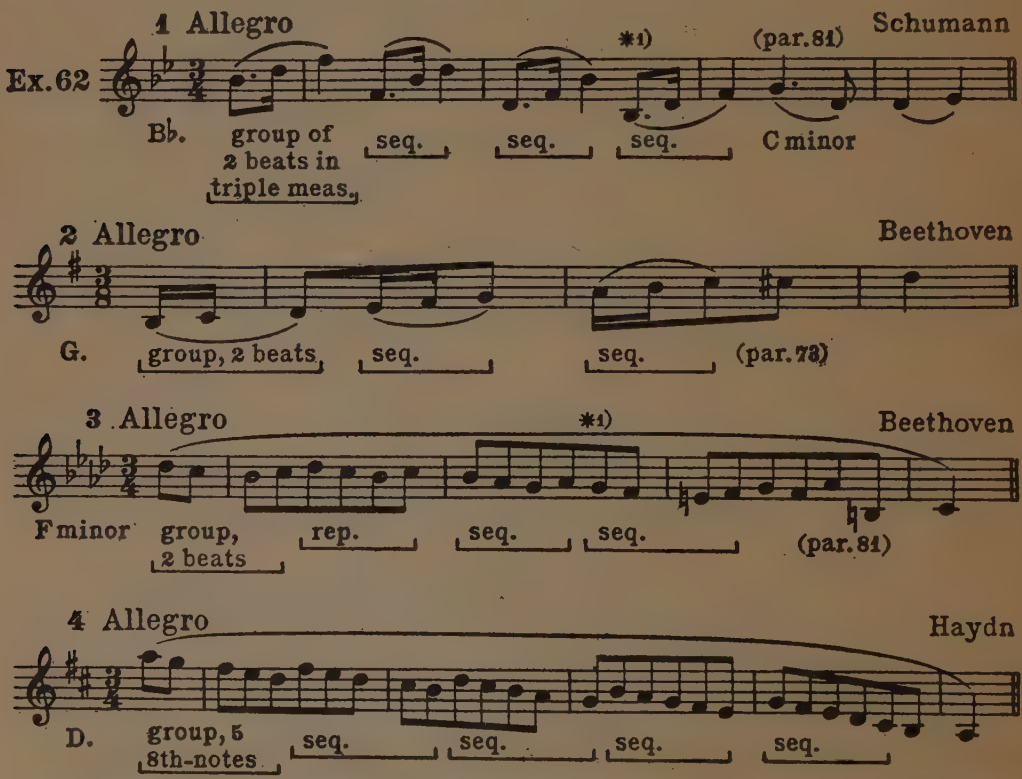


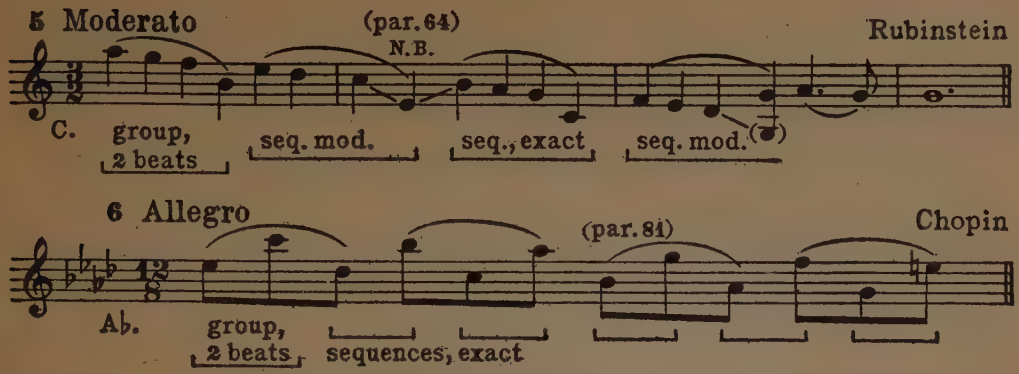
69. Further, still more rarely, the recurrence by repetition or sequence may appear in a different *rhythmic location*, i.e.; on other beats of the measure. This shifting of the measure, and consequent alteration of the original prosodic effect, is a direct contradiction of par. 63 (which review). It is a very misleading device, and belongs, properly, only to the higher ranges of composition; for a time, yet, it should be avoided by the student, unless he can succeed in obviating total confusion of measure.

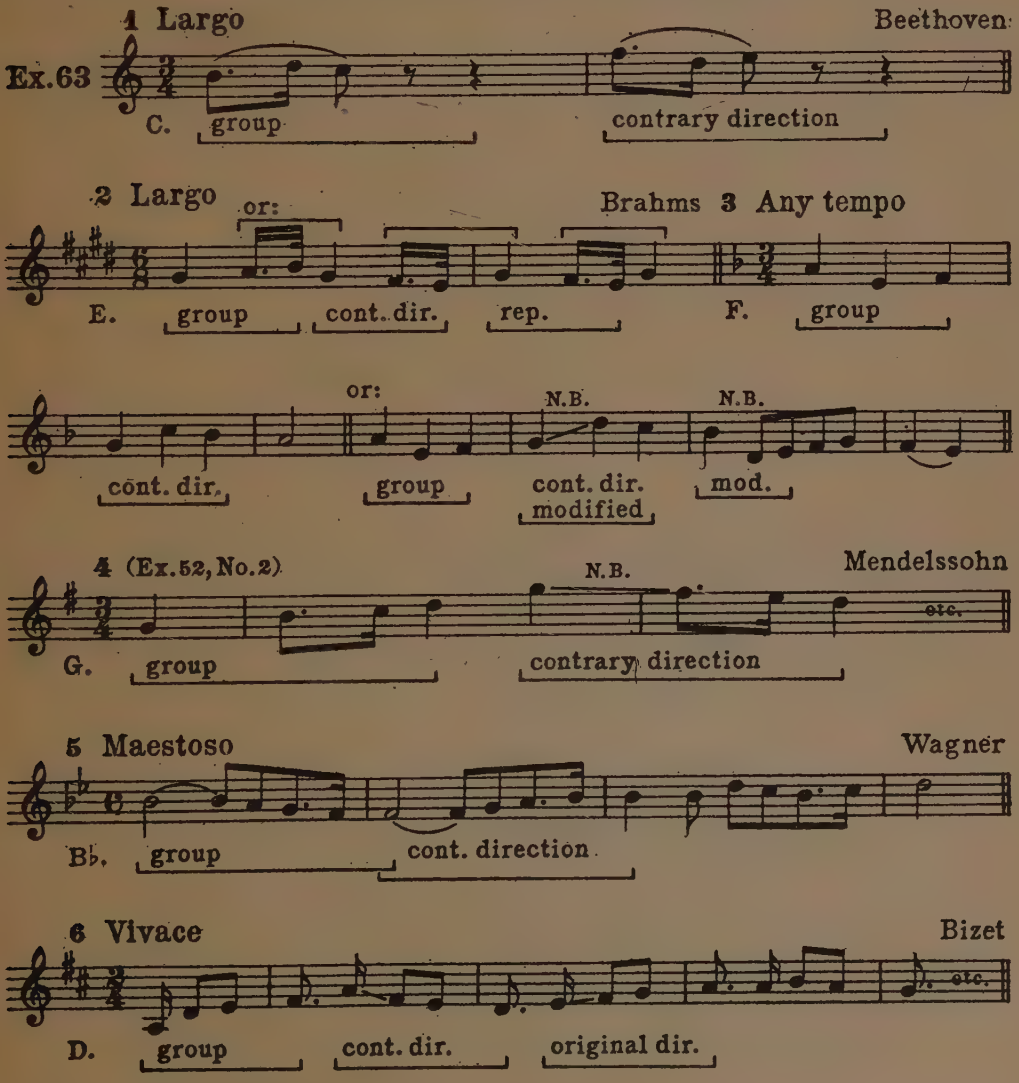
It may result:

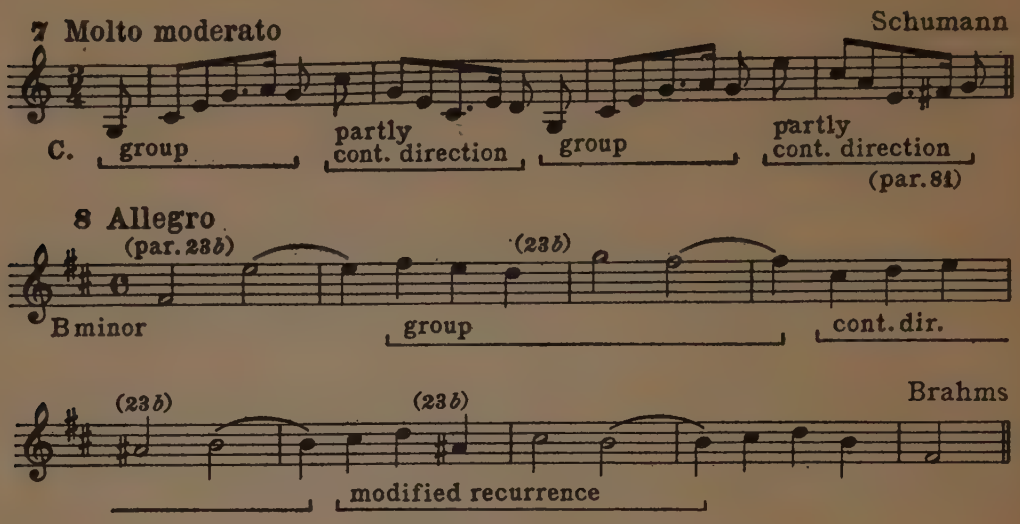
(1) From such *partial* recurrences as were shown in Ex. 60, No. 1; or
(2) From adopting a group which contains, originally, *fewer or more beats* than the number contained in a fundamental rhythmic group.

It is least objectionable when the irregular recurrence appears several times in succession—until the original rhythmic location is regained. For illustration:



*1) At this point the group assumes, again, its original location in the measure; this was accomplished by making *three* recurrences of the original irregular group.

70. Finally, the recurrence may be modified by being turned *bodily* in the *contrary direction* (i.e., upside down). This is an excellent device and should be freely exercised. In this case, particularly, the recurrence should appear in *corresponding rhythmic location* (not shifted, as shown in par. 69, but according to the rule of par. 63); and, as a rule, it should not be subjected to any *further* confusing modification, that may obscure the syntactic purpose. Thus:





See also, Ex. 8, No. 6, first three tones, measures 1 and 3.

Lesson 11

A large number of 4-measure and 8-measure melodies, with recurrences of tone-groups by repetition or sequence, *modified* in the manners illustrated. Each device is to be exercised successively, in the order given above. Major and minor alternately. No changes of key, during each sentence.

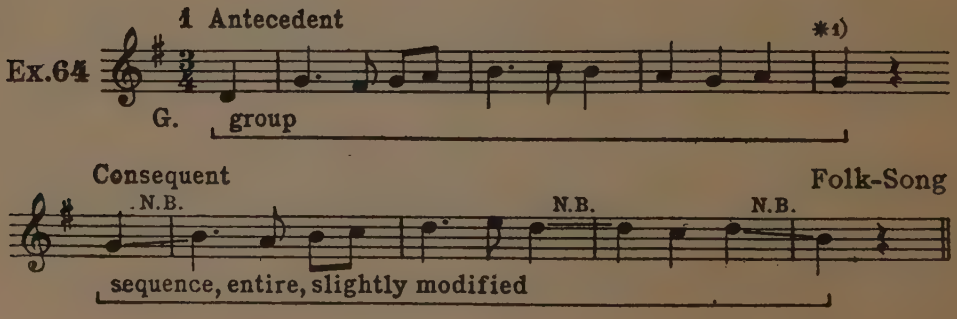
CHAPTER XII

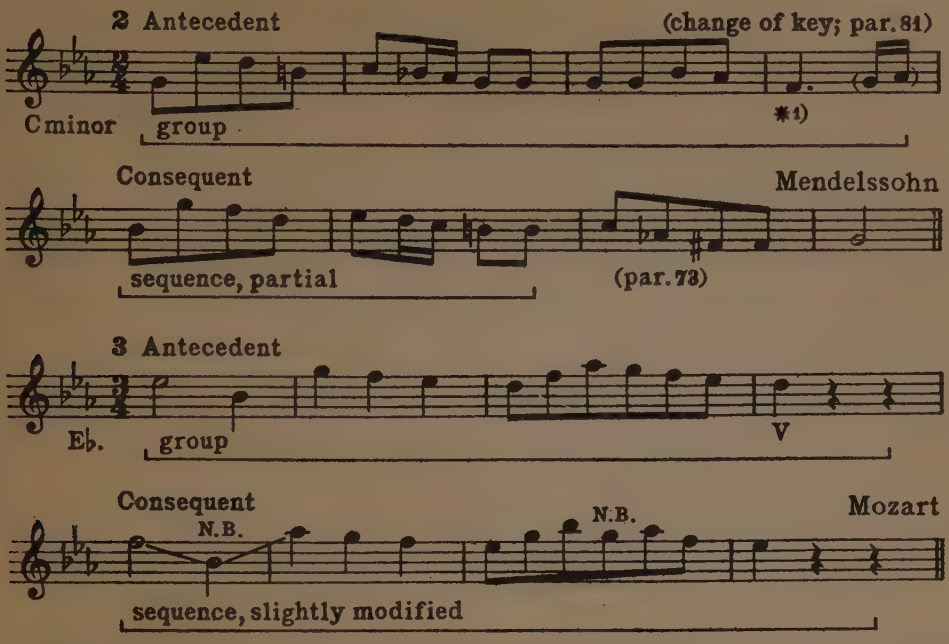
MELODIC SYNTAX, CONTINUED

Application to the Period-form

71. The recurrence by *sequence* may be utilized on a broad scale, as a guide for the movements of the Consequent phrase of a period-form. In this case again, as in par. 53, the construction is "parallel," the only difference being that sequence is substituted for repetition, in the formation of the second phrase.

The sequential formation need not be exact; it is far more likely to be merely an *approximate* guide for the Consequent phrase. And it need not, generally will not, extend through the *entire* Consequent, but through a portion only. Thus:





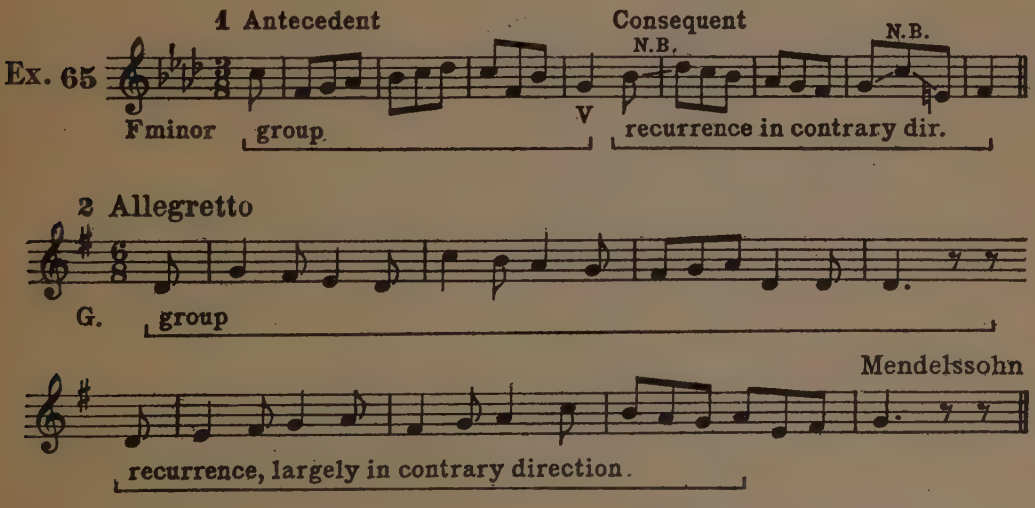
*1) These cadence-tones are not defined according to the rules of Chapters VII and IX; but the pupil can easily adjust his own exercises to those rules, and must yet do so, for a while.

See also, Ex. 57, No. 2.

72. Analogously, the device of recurrence in *Contrary direction* (par. 70) may be applied, on the same broad scale, to the construction of the Consequent phrase. The contrary motion may possibly extend throughout the Consequent phrase, though much more probably during a portion, only, of its length; and, almost certainly, with some freedom in regard to the modifications explained in par. 66.

Such melodies are known as Periods in "*opposite* construction"; compare pars. 53 and 54. For example:

Ex. 65



See also, "Tone-Relations," Lesson 18, No. 10; 22, No. 2; 27, No. 4; 48, No. 6.

Lesson 12

A large number of 8-measure melodies in Period-form, applying the device of *sequence*, and of *contrary direction*, for such a portion of the Consequent phrase as will not interfere with the given rules of the cadences.

The extent of coincidence (either as sequence, or in the opposite direction) is to be shortened, gradually, in the later exercises, similar to the manner dictated in par. 54—until no more than brief figures (3 or 4 tones) of the Consequent are derived from the corresponding measures of the Antecedent; not necessarily from the *beginning;* the derivation may occur at *any point.*

Major and minor alternately.

No changes of key, during each sentence.

CHAPTER XIII

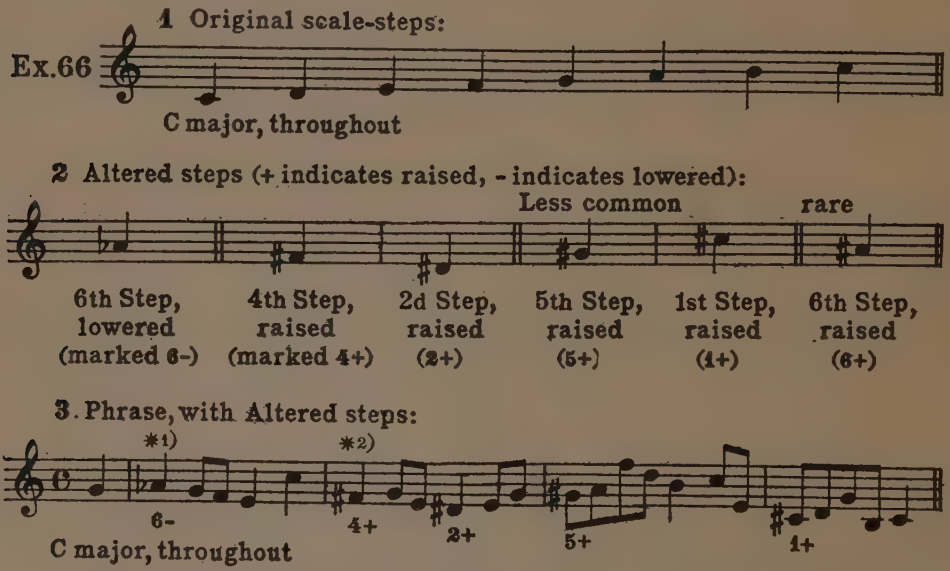
ALTERED SCALE-STEPS, MAJOR

73. The scale-line may be modified by the *Chromatic Inflection* of certain steps; or by the *Substitution* of such chromatically inflected steps for the corresponding original ones.

A chromatic progression is the inflection of a *letter*, by means of an accidental. That is, the letter remains the same.

The chromatic inflections are to be made, at present, strictly in accordance with what are known as the **Altered Scale-steps.**

These are as follows, in the *major mode* (arranged in the order of their frequency and excellence):



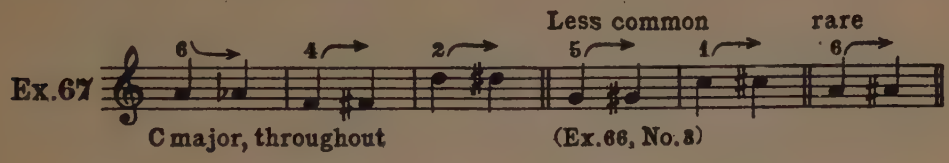
*1) The flat does not, in this case, indicate that the key is changed; *a*-flat is used instead of *a*-natural as *lowered 6th step* of C major.

*2) Similarly, *f*-sharp is the *raised 4th step.* See par. 76 (*a*) (Ex. 72).

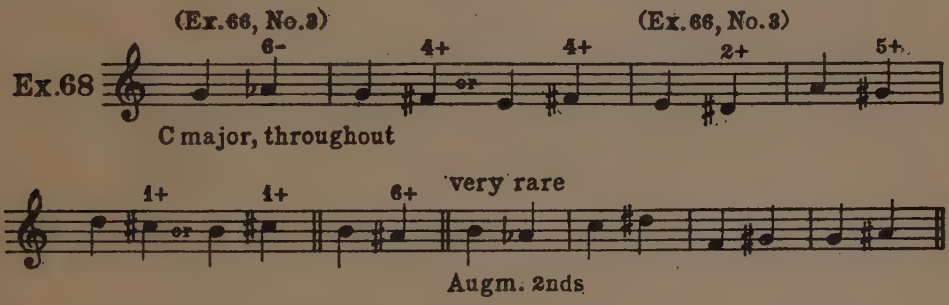
74. SUMMARY: Every scale-step in major may be chromatically raised, —inflected *upward*—excepting the 3rd and 7th steps (those which are followed, in ascending, by the half-steps). Only the 6th scale-step, however, may be lowered—inflected *downward.*

75. Every altered step in major may appear:

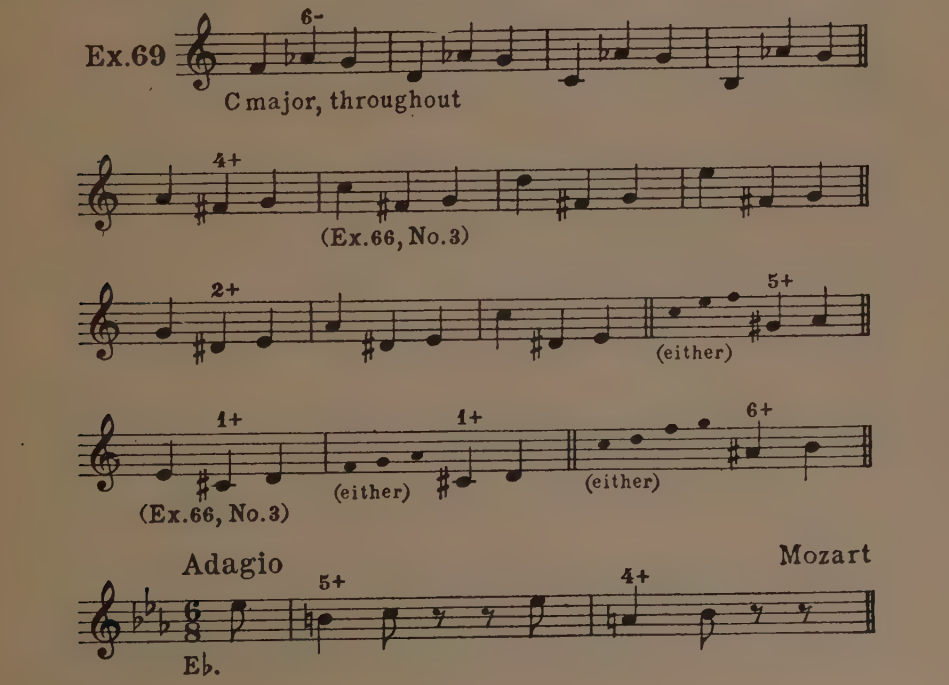
(*a*) Either as direct *chromatic inflection* of the original scale-step; that is, preceded by the latter; thus:



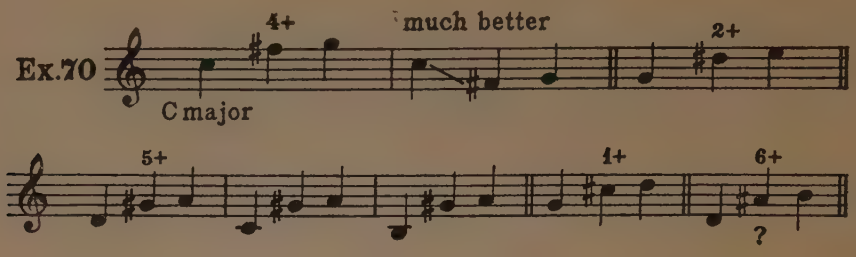
(*b*) Or, as *substitution* for the original scale-step. In this case, the altered step may be approached from the neighboring step—best from that one which lies nearest the altered tone; and, as a rule, so as to avoid the interval of an augmented 2nd. Thus:



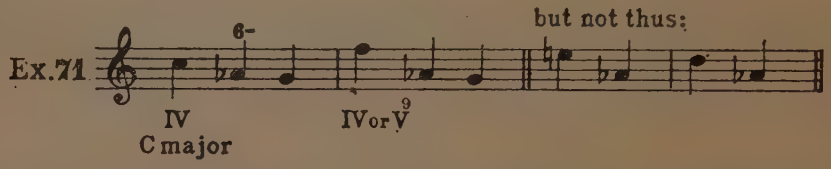
(*c*) Or the altered tone may sometimes be approached with a *leap*, exactly according to the rule of par. 23; that is, with a skip from almost any tone *downward* to a *raised* scale-step (because of its upward resolution—par. 76 *a*). Or from almost any tone *upward* to the lowered 6th step, because of its downward resolution. Thus:



(*d*) *Very rarely*, the raised steps may be approached with a leap from below. Only the following are fairly permissible:

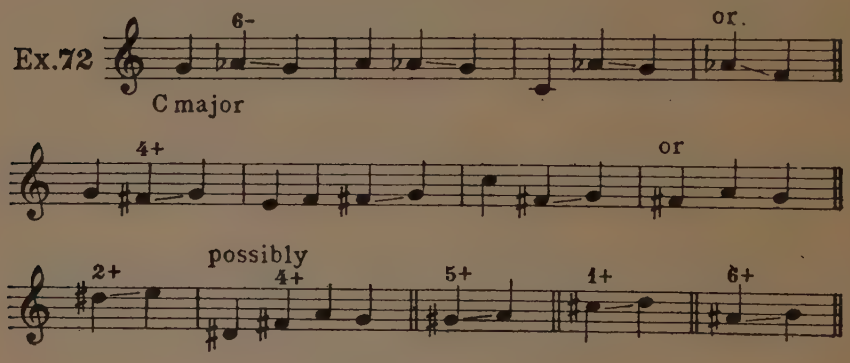


(*e*) On the contrary, the lowered 6th step (being, apparently, the most natural of all these alterations) may easily be approached with a skip from above—only, however, along a good chord-line. Thus:



76. (*a*) The regular progression, or *resolution*, of the altered scale-steps (to a certain extent obligatory) is as follows:

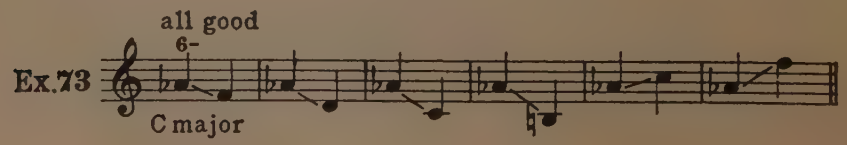
The lowered (6th) step *descends*—generally step-wise;
The raised steps all *ascend*—generally step-wise. Thus:

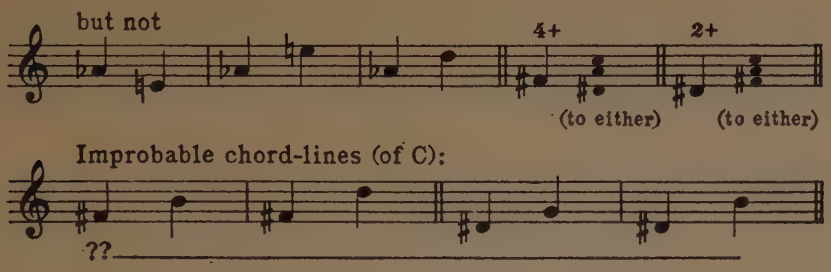


See, also, Ex. 66, No. 3.

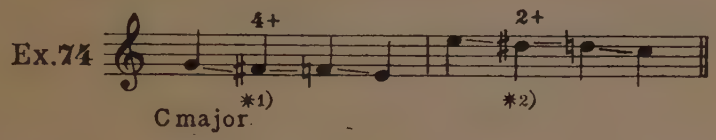
(*b*) *Exceptions:* The lowered 6th scale-step, for the reason given in par. 75 *e*, may leap upward or downward, along a good chord-line (IV or V9). This is also possible with the best of the raised steps (the raised 4th and 2nd), but it is rare, because of the difficulty of confirming an *obviously good* chord-line, without changing the key (see par. 77).

For illustration:





(*c*) Further, the raised *4th* and *2nd steps* are, rarely, forced *chromatically downward* to the original tones—exactly according to the principle of par. 11, which review. But only in slow rhythm, not less than whole beats. Thus:

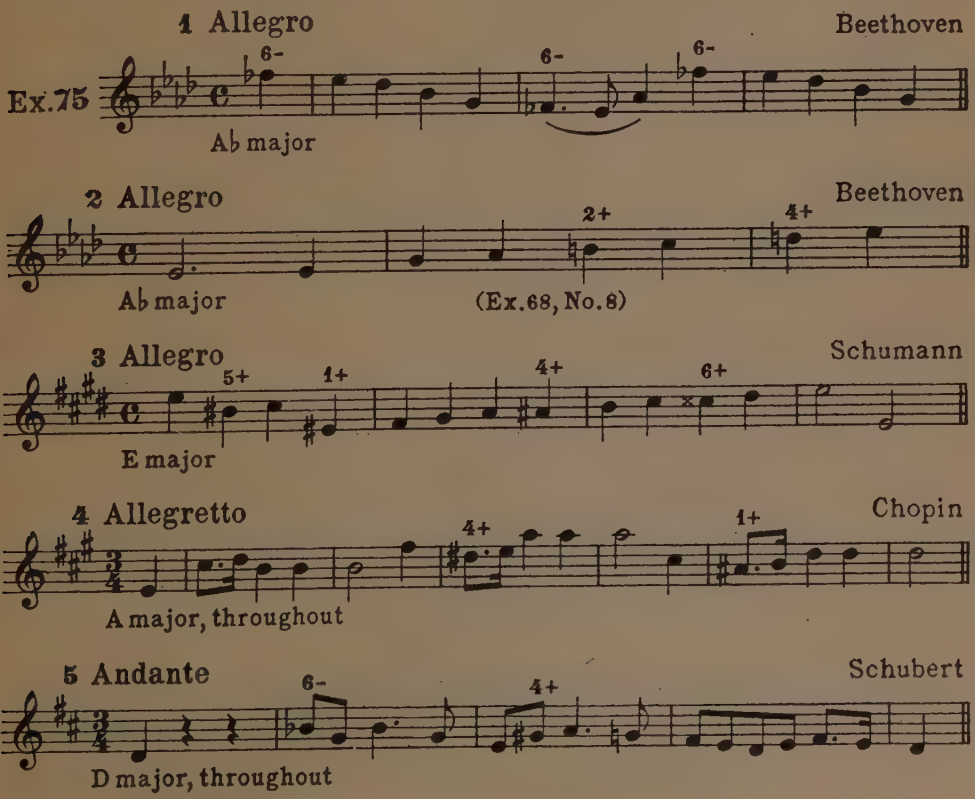


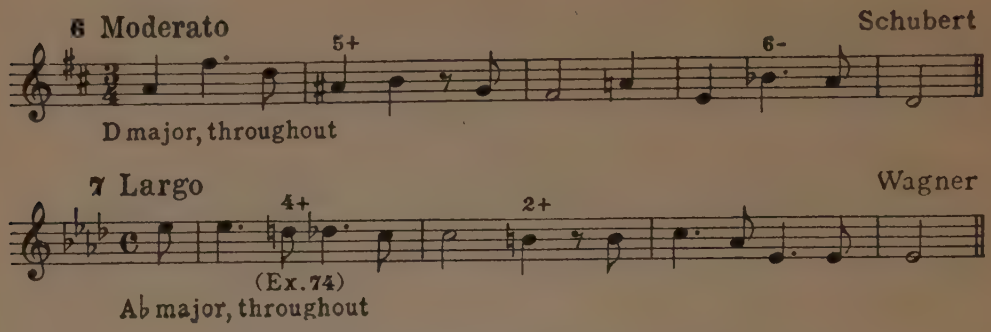
*1) This must never be written *g-flat* (in C major); it is the raised 4th step, *f*-sharp, always. See par. 74, from which it is evident that there is no "lowered 5th step"—*never a g-flat in C major.* See, also, Ex. 95, No. 3, measures 1 and 2.

*2) For the same reason, this, in C major, cannot be *e*-flat. It is precisely the *e*-flat which (in connection with *a*-flat) constitutes the *minor* scale of C (par. 38).

77. The inflected tones are not to be considered as *changes of the key*, nor allowed to cancel the prevailing scale. They are controlled in their movements by the impression of the given key (or scale), which is to remain the same throughout each phrase or period-melody—for the present.

For general illustration:





See also, Ex. 62, No. 2 (c♯); and glance at par. 88.

Lesson 13

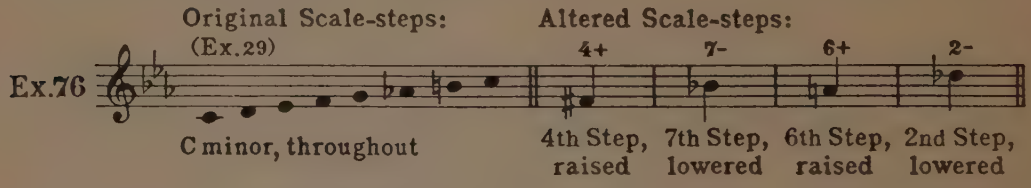
A number of 4-measure and 8-measure melodies, in all the **major** modes, with occasional inflected steps. The alterations must not be so brief as to appear to be "grace-notes" only, but must be obviously *essential tones;* as a rule, not less than *a full beat in length*, occasionally longer. No changes of key are to take place (par. 77).

The first few exercises are to contain the *least* altered tones, and the *regular* modes of treatment; then experiments may be made with the more exceptional forms. Review par. 8; par 24; par. 34.

CHAPTER XIV

ALTERED SCALE-STEPS, MINOR

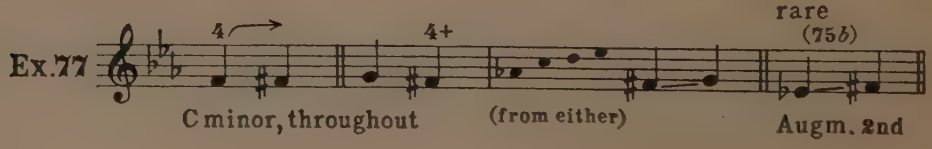
78. The inflections of the *harmonic minor scale* are as follows (in the order of comparative importance):



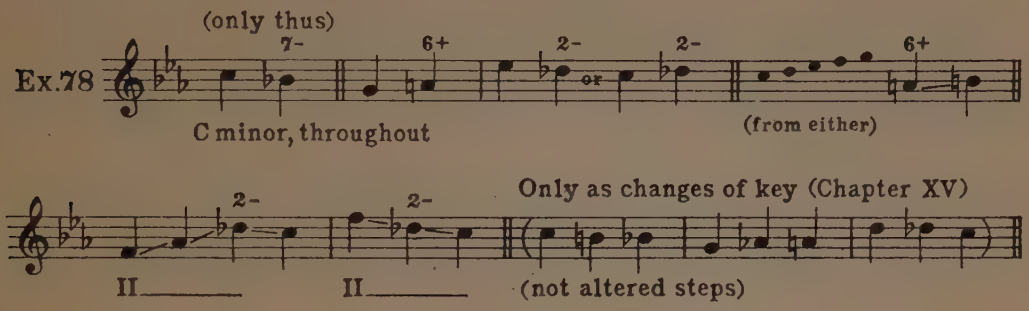
These can not be as conveniently summarized as the altered steps of major; they must be independently memorized.

79. The rules for their treatment are nearly, though not precisely, similar to those governing the altered steps of major.

(*a*) The raised 4th step (which appears alike in major and minor) is the only one that may occur both as chromatic inflection of, and as substitution for, the original step; that is, it may be introduced chromatically (par. 75 *a*), or from the nearest neighboring step (the fifth), or with a skip from any *higher* tone (par. 75 *c*). Thus:

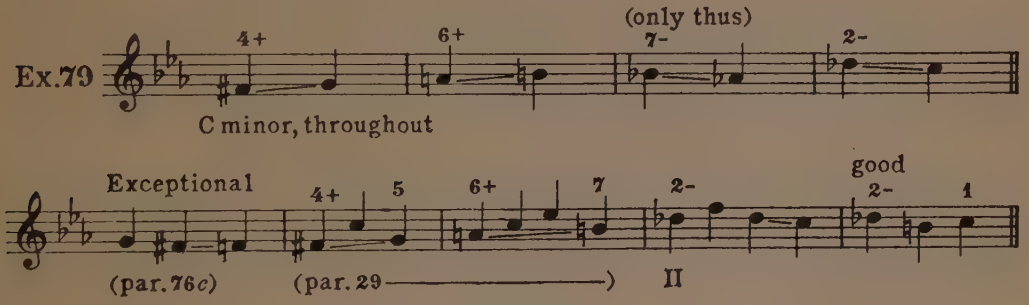


(*b*) The other altered tones, in minor, should not be introduced chromatically, but may appear only as *substitutions* for the corresponding steps; best approached, as usual, from the nearest neighboring step. The introduction with a leap is more rare—excepting in the case of the raised 6th step, which may be approached from any *higher* tone (par. 75 *c*); and the lowered 2nd step, to which a skip may be made *from either side, along the line of a good chord.* Thus:

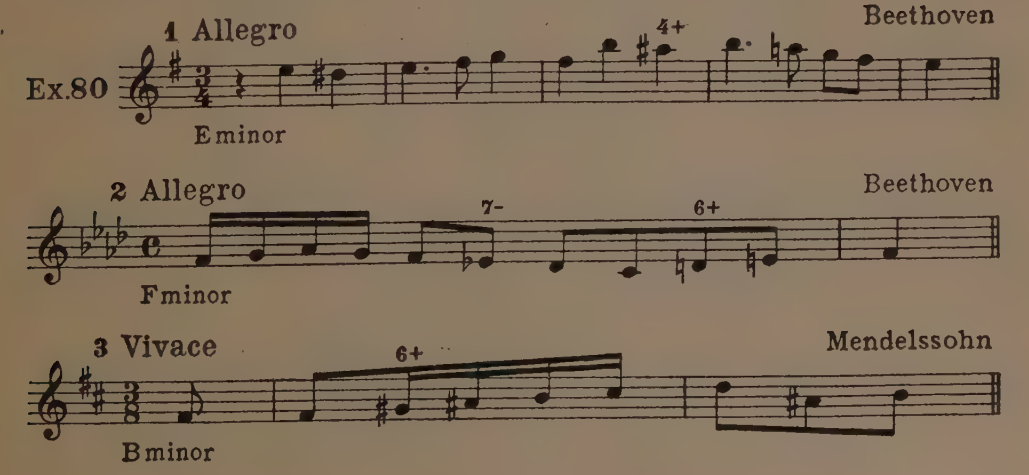


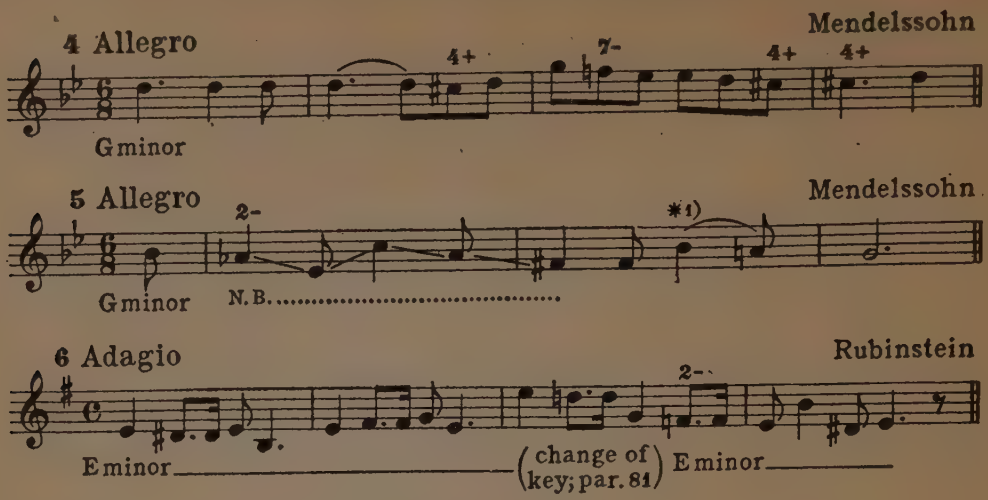
(*c*) The student will now fully understand the significance of par. 46, which review. The "melodic" forms of the minor scale are obtained by lowering the 7th step, and raising the 6th step—*in the scale-line.* See Ex. 35. These "altered steps" were introduced thus early in the Exercises, because of their extreme importance and frequency in musical practice.

80. As in major, the raised steps are resolved upward, the lowered steps downward—generally to the *next* higher or lower step (par. 76 *a*). A few exceptions are possible, as seen in the following:



For general illustration:





*1) This *b*-flat is an inharmonic embellishing tone (par. 110).

See also, Ex. 64, No. 2 (B♭ in 2nd measure, F♯ in 7th measure).

Lesson 14

A number of 4-measure and 8-measure melodies, in all the **minor** modes, with occasional inflected steps. Review par. 34; par. 77; and *all the directions given in Lesson 13.*

CHAPTER XV

MODULATION, OR CHANGES OF KEY

81. A melody may be conducted away from the line of its own scale, into that of some other key. This effects a so-called **modulation.**

The change of scale may be permanent, or it may be only temporary. In the first case, the melody, after passing over into the new key, makes its perfect cadence upon the tonic of the latter. (See **"Tone-Relations,"** all of Lessons 38 and 39.) When, on the other hand, the modulation is temporary (or transient, as it is called), the melody follows the line of the new scale only for a time (a few beats), and then returns to the original key. (See **"Tone-Relations,"** all of Lesson 40.)

The Next-related Keys

82. Rule I.—The original scale should be exchanged only for that of a *next-related key.* Of these there are five, namely: One with the *same* signature, two with the *next higher*, and two with the *next lower* signature (that is, one sharp more or less, or one flat more or less). Thus:

From C major (♮-signature), into
- a minor (♮-signature)
- G major (♯ ")
- e minor (♯ ")
- F major (♭ ")
- d minor (♭ ")

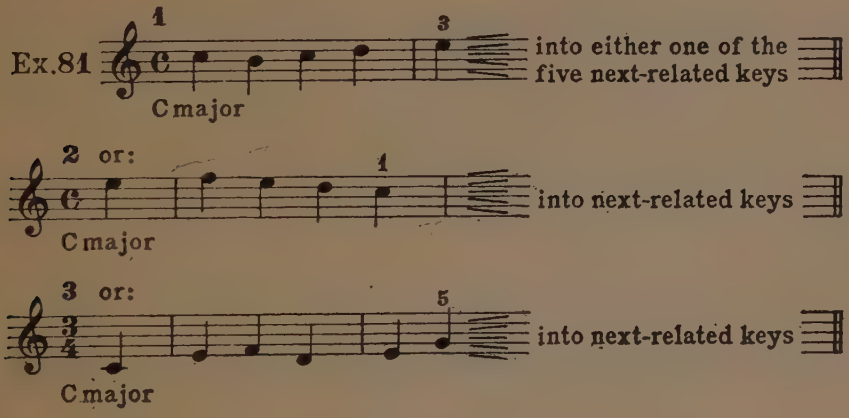
Or: from f♯ minor (3♯-signature), into { A major (3♯-signature); E major (4♯ "); c♯ minor (4♯ "); D major (2♯ "); b minor (2♯ ")

Or: from A♭ major (4♭-signature), into { f minor (4♭ signature); E♭ major (3♭ "); c minor (3♭ "); D♭ major (5♭ "); b♭ minor (5♭ ")

N.B.—Capital letters indicate major keys small letters, minors.

Points of Departure

83. RULE II.—The change of key may be made at any point in the phrase, upon either an accented or an unaccented beat. But it must—at present—take place *after one of the three tones which constitute the tonic chord;* that is, either after the 1st, the 3rd, or the 5th step of the momentary scale. These are the *Inactive* steps (par. 5 *a*) which need no resolution, and therefore cannot interfere with a change of key. Thus:

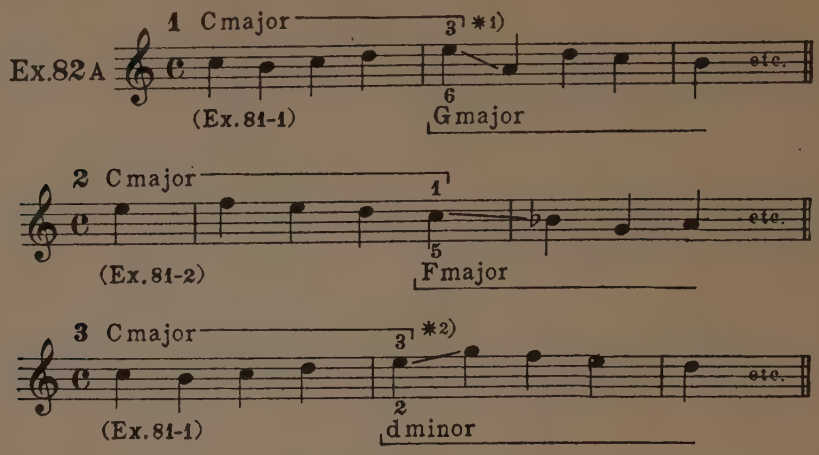


Points of Entrance

84. RULE III.—The progression of the melody into the desired scale may be effected—after reaching one of the Inactive tones as indicated in Rule II—by *passing through any one of the five tones which constitute the chord of the Dominant 9th of the desired key* (either the 5th, 7th, 2nd, 4th or 6th scale-step). In other words, an entrance may be effected into the desired key through *any other than its 1st and 3rd scale-steps.* (Even these may be used, as will be seen in time; but not at present.)

85. (*a*) If possible, *the last tone of the first key* (one of the Inactive steps) *should be transformed mentally into a scale-step of the prospective key.* The melody

then runs on, from the footing thus secured in the new scale, in exact accordance with former rules. For illustration:



*1) The last tone in C major is *e*, the 3rd step; this may also be the 6th step of G major; by assuming it to be the latter, and treating it accordingly, the melody passes into the new key.
*2) Here the *e*, as 3rd step of C major, becomes the 2nd step of d minor.

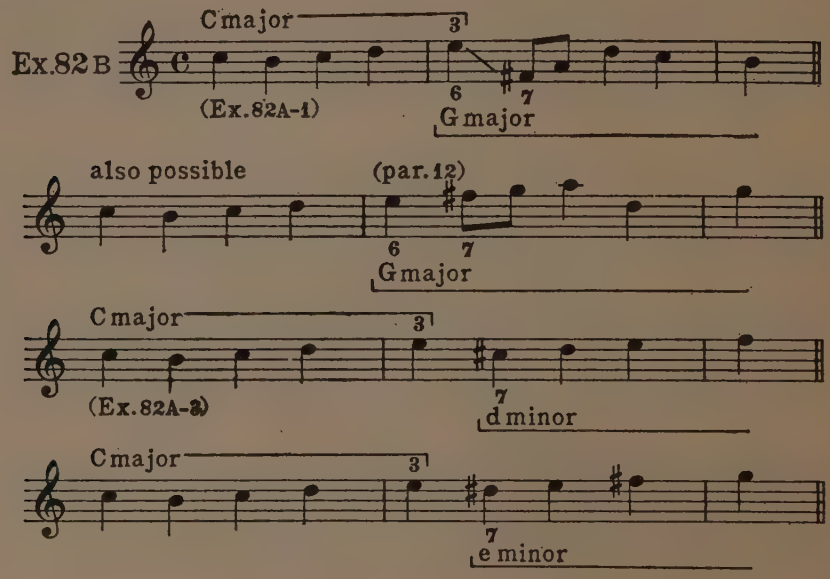
(*b*) The most satisfactory result is gained by using, as soon as the new key is entered, a tone, or a group of tones, which indicates the *Dominant harmony* of that key.

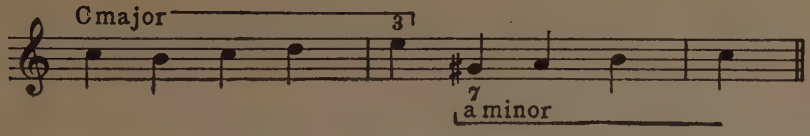
This is simply another way of stating the rules given in par. 83 and par. 84, which may be thus summarized:

> Close the first key upon either its 1st, 3rd, or 5th step;
> Enter the new key with its 7th, 2nd, 4th, 6th, or 5th step.

If, as indicated in par. 85 *a*, the scales *overlap*, all the better; though this is not necessary (as shown in Examples 83 to 87).

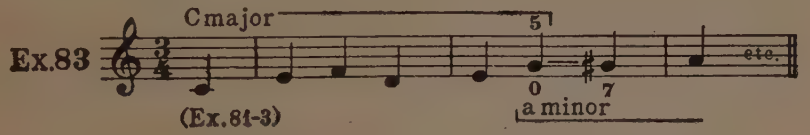
The most powerful modulatory tone is the 7th scale-step (the so-called Leading-tone) of the new key, as this defines its key immediately and completely. For example:



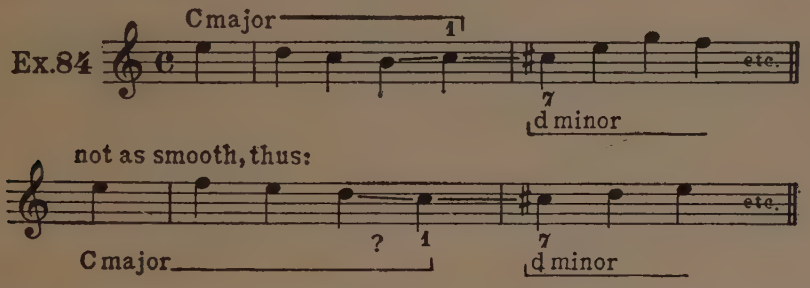


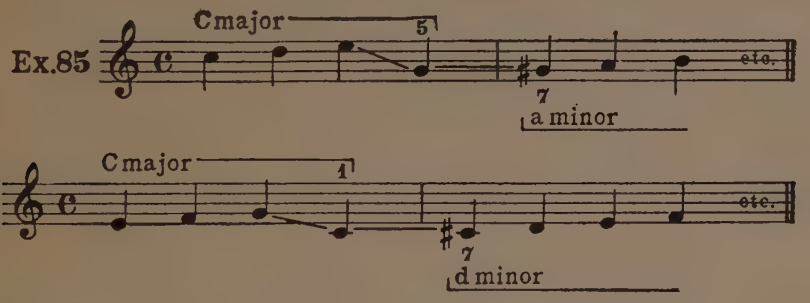
These changes of key are more vigorous than those of Ex. 82 A. But it must not be forgotten that the other modulatory tones (par. 84) are also efficient.

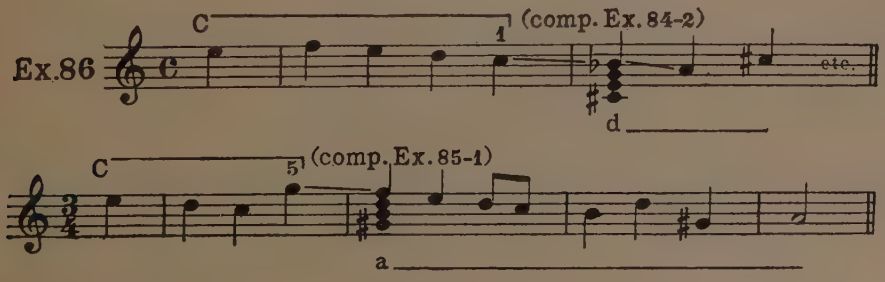
86. If, on the other hand, the last tone of one scale *does not belong to the coming key*, then a *chromatic progression* will generally be made, at that point—by simply inserting an accidental. Thus:



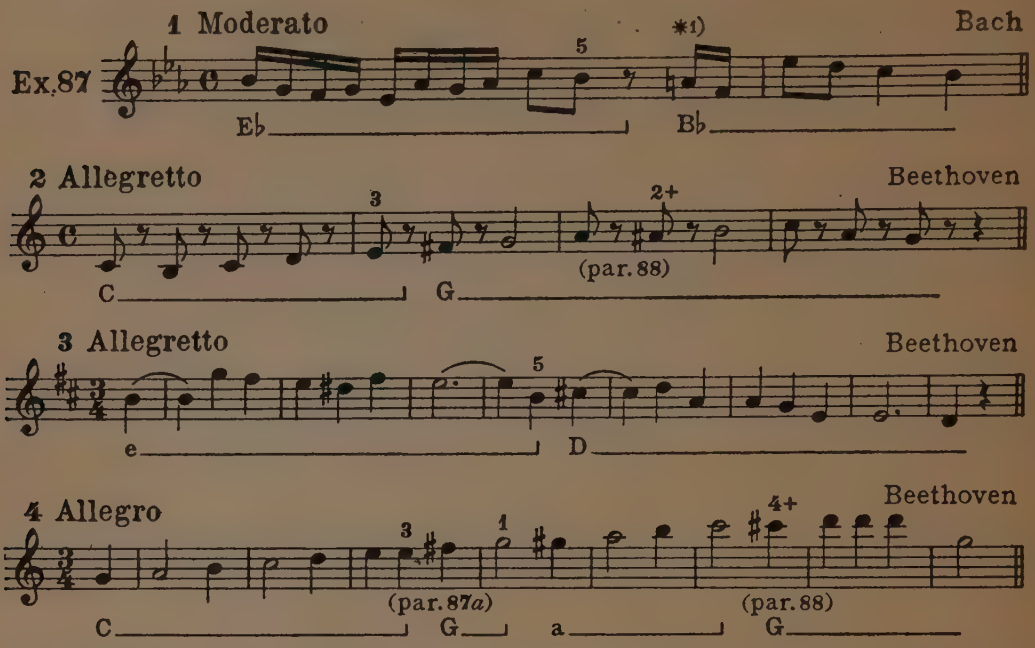
87. (*a*) If such a chromatic movement is necessary, it should be foreseen, and properly *approached;* that is, in the *corresponding direction.* Thus:



(*b*) Or, the chromatic progression may be prepared by a wide leap from the opposite side, involving a change of direction, according to par. 20. Thus:

(*c*) Or, finally, the apparently necessary chromatic inflection may be avoided, in the melody itself, by moving *down one step*—to step 6 of the new key. This involves a "Diminished-7th" chord (Ex. 33, note *2); and implies that the chromatic tone is taken up in some other part of the harmonic body. Thus:



For general illustration (capitals, major; small letters, minor):



*1) In almost every case in this example (as in Ex. 82B, 83, 84 and 85) the first tone of the new key is its 7th step (Leading-tone). But see also Ex. 88, in which the new keys begin with other steps.

88. Whether the foreign tones in a melody are merely *inflected scale-steps* (altered tones), or the indicators of *modulation* (change of entire scale into that of another key), depends:

(1) Partly upon the location of the foreign tone in the prevailing key; for in order to serve as altered step, it must conform to the lists given for major and minor in Exs. 66 and 76. But,

(2) It also depends, much more largely (very often entirely), upon the option of the composer, who, in the majority of cases, may treat the foreign tone, *in his harmonization*, either as momentary inflection (without abandoning the key), or as a modulatory tone (passing on into the corresponding new scale).

Lesson 15

A number of 4-measure melodies in Phrase-form, beginning alternately in major and minor, with one *permanent* modulation in each, into some next-related key, closing with perfect cadence upon the tonic of the new key. Ex. 86, No. 2, may serve as a general model of the form. The rhythm freely diversified. An occasional altered step may be introduced.

CHAPTER XVI

MODULATION, CONTINUED

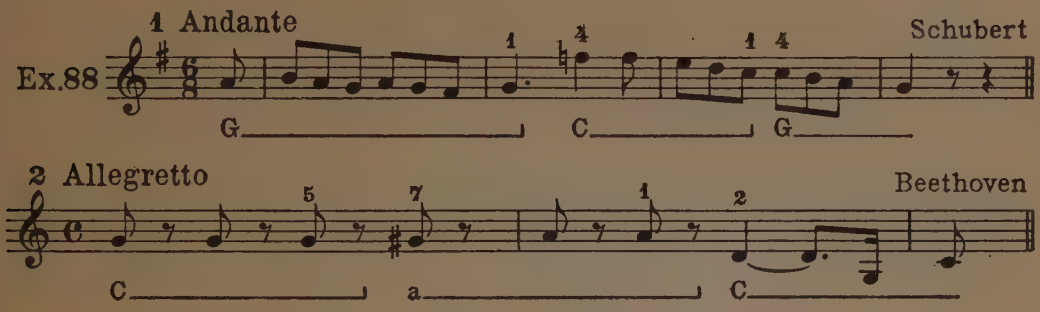
Transient Modulations

89. The process of modulation is precisely the same for *transient* changes of key, as for the permanent ones illustrated in the preceding lesson.

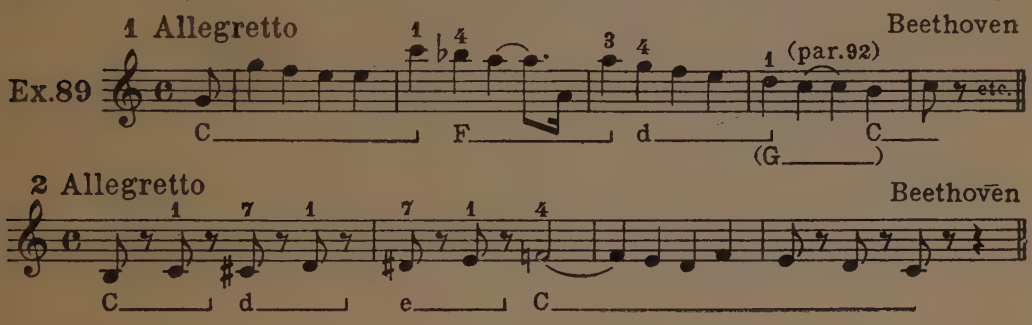
(*a*) In the ordinary 4-measure phrase-melodies, only one transient modulation is feasible, as a rule; that is, the melody passes soon into one of the five

next-related keys, and, after a few beats, returns and closes upon the tonic of the *original key*. Thus:

Ex.88



(*b*) In the 8-measure period-form, or in fairly long phrases (in the larger species of measure), two or more transient modulations may be made; only, however, among the five next-related keys of the original scale; and, in each case, returning to the latter, and cadencing upon its tonic, as usual. Thus:

Ex.89

Lesson 16

A number of 4-measure melodies in phrase-form, in all the keys, major and minor:

A. In the smaller species of measure, with one transient modulation, and return.

B. In larger measures, with two or more transient modulations, and return.

CHAPTER XVII

MODULATION, CONTINUED

Application in the Period-form

90. Changes of key may occur in the period-form, at any point in either phrase; but they are likely to have especial bearing upon the semicadence, which may be made upon either one of the *three tones of the tonic chord* (steps 1, 3 or 5) *of a next-related key*.

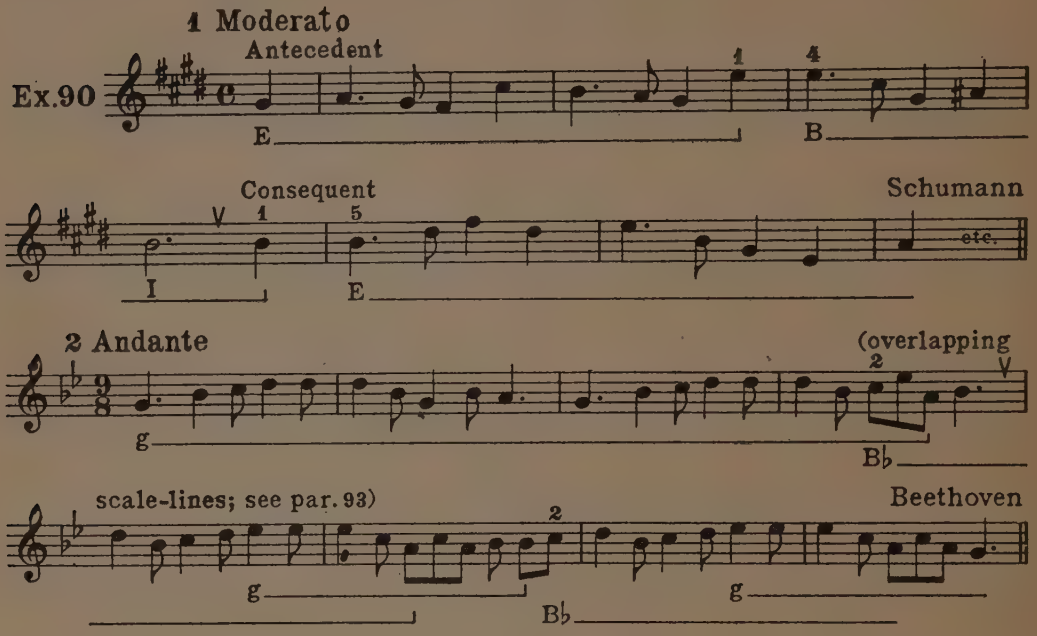
The best and most common keys selected for the semicadences are:

The Dominant key (one sharp more, or one flat less, than the original signature); and

The Relative key (the same signature).

The Dominant key is particularly appropriate for the semicadence of a period beginning in major; the Relative key for one beginning in minor; though both are quite possible for either mode. Other next-related keys may also be used, but it is well to avoid the Subdominant key (in a C major period, the key of F).

For example:



During the Consequent phrase any transient modulations may be made, but the final cadence must fall upon the tonic of the original key.

Lesson 17

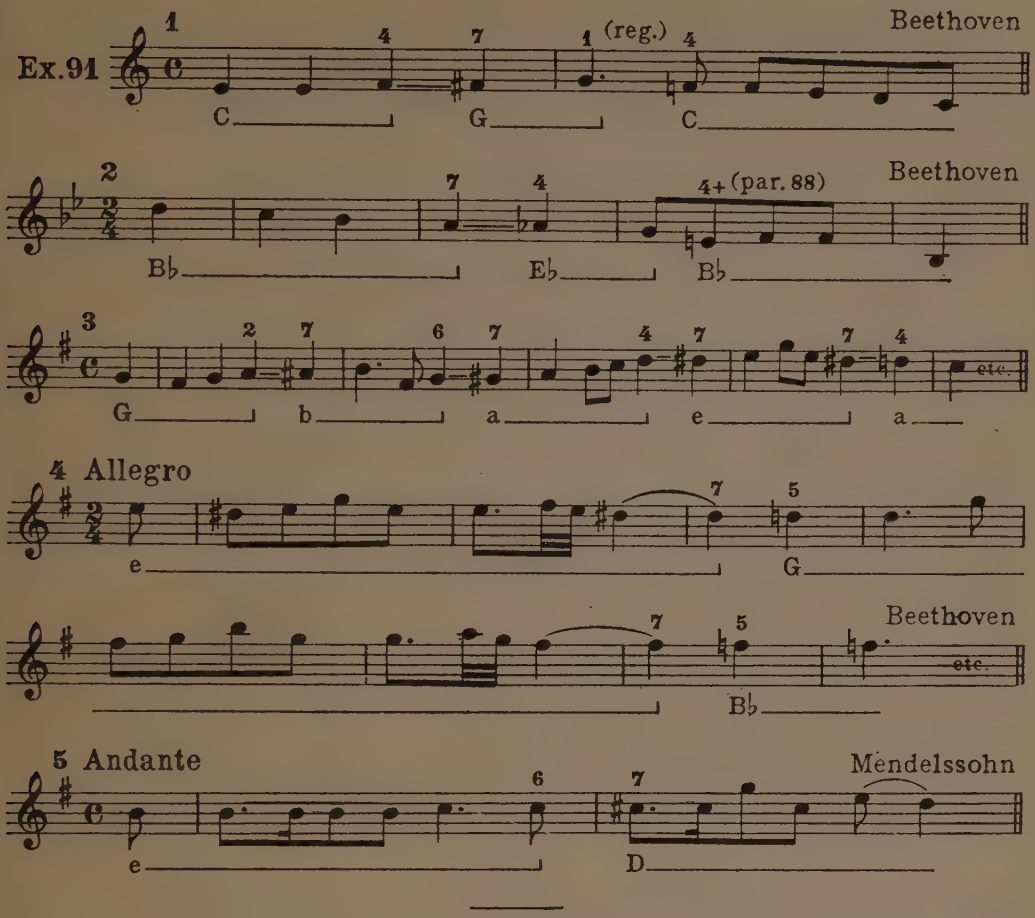
A number of 8-measure melodies in period-form, according to the directions given in Chapters VII and IX, but with modulations (and occasional altered steps) as explained above. Every species of measure; major and minor beginning, alternately.

CHAPTER XVIII

MODULATION, CHROMATIC

91. The change of key may be effected contrary to Rule II (par. 83)—namely, after *other* than the Inactive 1st, 3rd or 5th steps of the key—on condition:

That the melody progress *chromatically*, from the step chosen to close the first key, into a proper tone of the desired key (Rule III, par. 84). Thus:



Lesson 18

A number of 4-measure and 8-measure melodies, illustrating this device of chromatic modulation. Begin in major and minor alternately; all species of measure ($\frac{2}{4}$ up to $\frac{8}{8}$).

CHAPTER XIX

MODULATION, CONTINUED

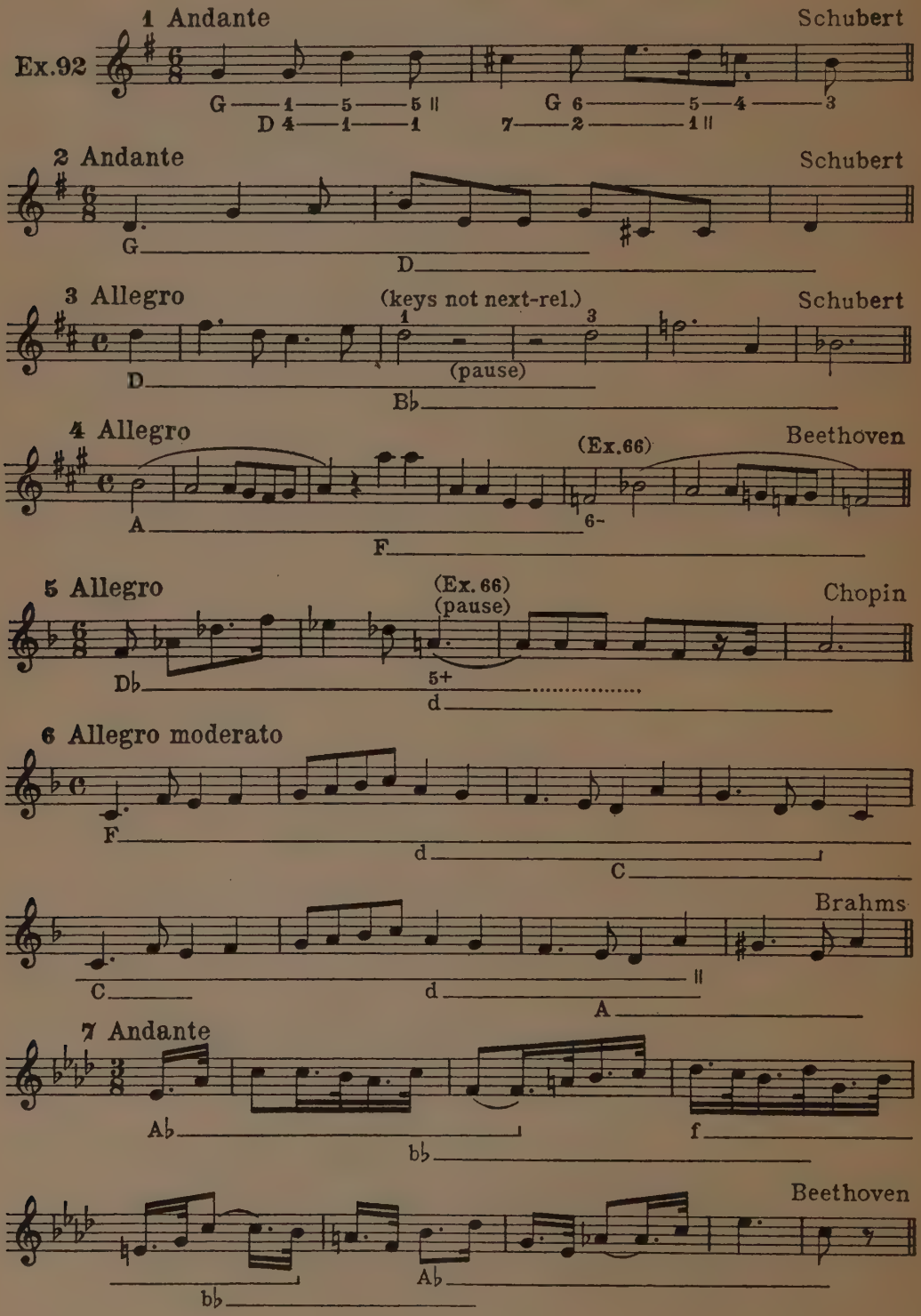
Overlapping Scale-Lines

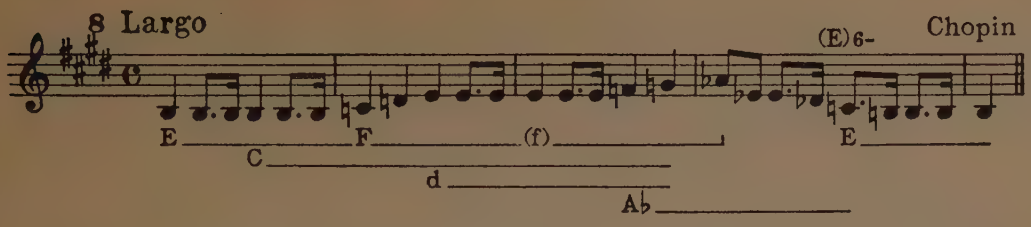
92. General exceptions to the three rules of modulation given in Chapter XV (especially rules II and III) may be justified by mentally transforming a certain tone or tones of one key (no matter which scale-steps they represent) into some plausible step or steps—if possible into more urgent and suggestive ones—of the desired next-related key, and then continuing along the new line, without the formal observance of strict rules of modulation. This may even apply to some *more distant* key, if melodic conditions are favorable (Ex. 92, No. 3).

93. Such overlapping of scales—which is a very common, but more difficult and exceptional method of modulation—represents the application of par. 85*a* in a broader sense, and is based upon the general principle that *a change of key may always be effected at* (*or through*) *any tone that is common to both keys concerned;* especially when *two or more* such common tones appear in succession, so that the lines of the keys overlap for a number of beats (see Ex. 90, No. 2, which illustrates

the point strikingly); or where there is a *pause in the melodic movement* (a tone of comparatively long duration), which affords time to apprehend the transformation (Ex. 92, Nos. 3 and 5; Ex. 94, No. 5).

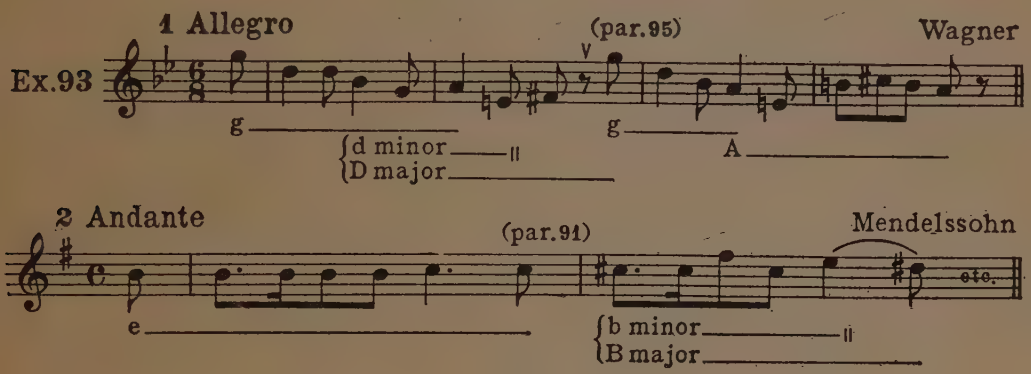
This, it is true, will usually result as a matter of course from the application of the strict rules given in Chapter XV; but it has a much wider operation, and extends to many cases not included in these rules. For illustration:





94. This agreement of key-lines is frequently turned to account in *substituting the opposite mode* (that is, major for minor, or minor for major) of the key toward which the modualtion was obviously directed. This is usually an easy exchange, because the lines of the *corresponding* major and minor keys (that is, those which have *the same keynote*) are so nearly coincident. See Ex. 29. For illustration:

Ex. 93



Lesson 19

A number of 4-measure and 8-measure melodies, with modulations through common tones (by overlapping scales), as explained above. At first into *next-related* keys only. Then a few experiments may also be made with more remote keys.

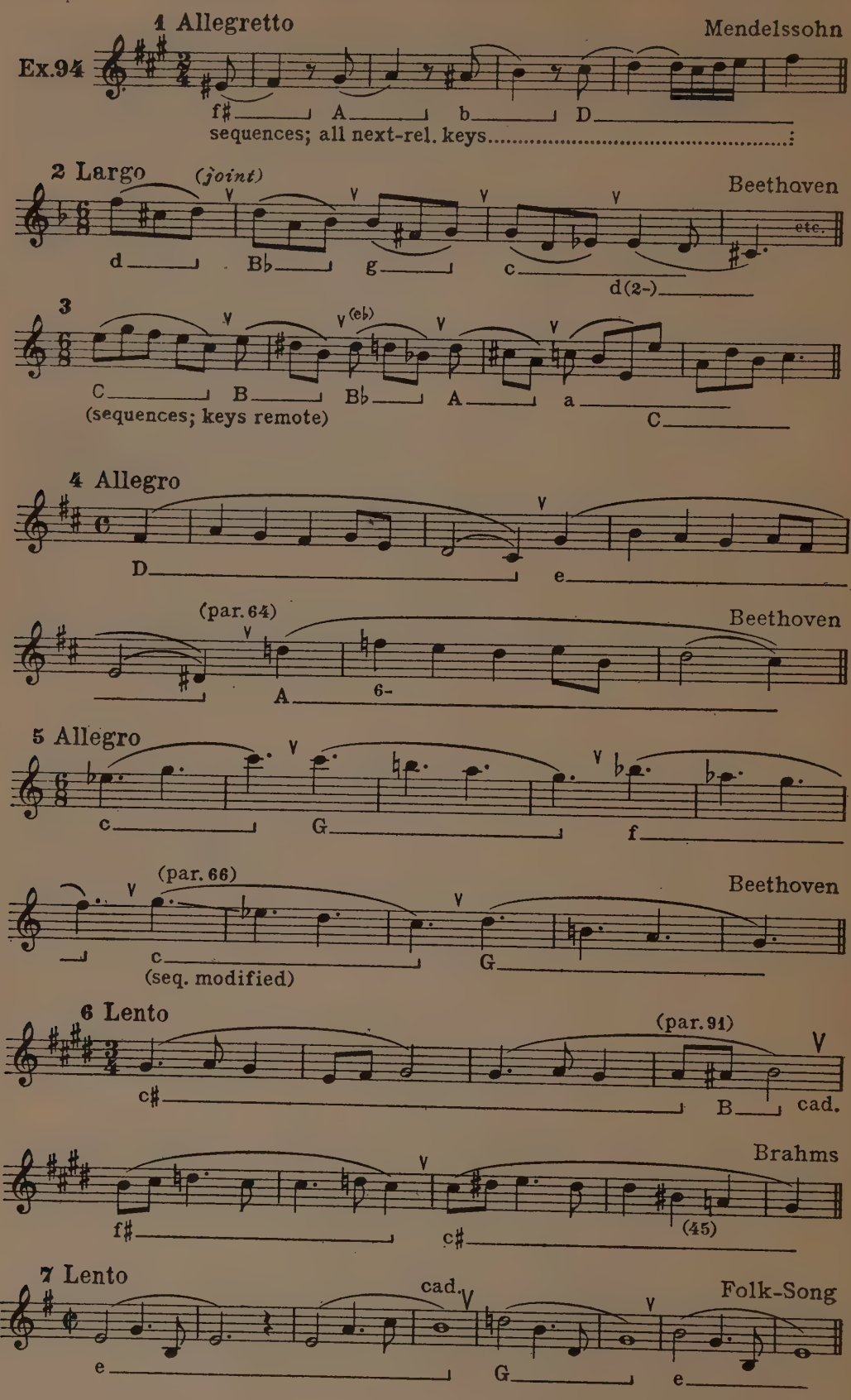
CHAPTER XX

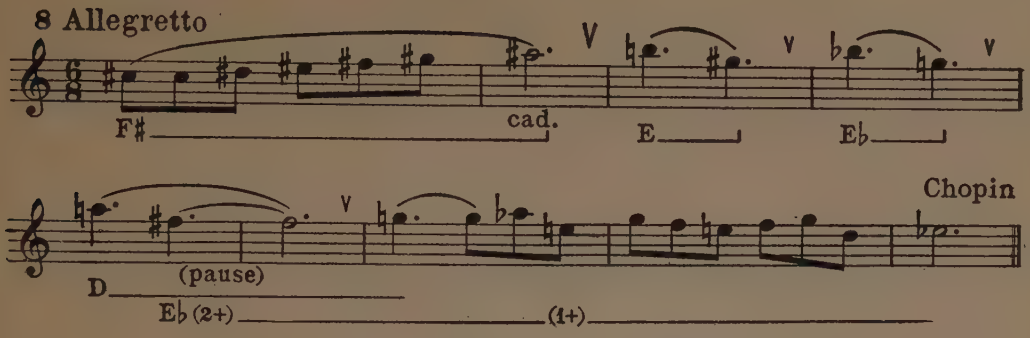
MODULATION IN SEQUENCES, AND AT CADENCES

95. The broadest range of exceptional modulations is that afforded

(1) By *sequential recurrences* (par. 64); and

(2) By taking advantages of any sufficiently *well-defined pause*, or break (or cadence), in the line of the melody. Sequential recurrences generally involve, of themselves, such "breaks" or "joints" in the melodic line—at the points of contact. The joints may, however, be created by many other means. For example:


Ex.94
1 Allegretto
Mendelssohn
f♯ A b D
sequences; all next-rel. keys
2 Largo
(joint)
Beethoven
d B♭ g c d(2-)
etc.
3
C B B♭ A a C
(sequences; keys remote)
4 Allegro
D e
(par. 64)
Beethoven
A 6-
5 Allegro
c G f
(par. 66)
Beethoven
c G
(seq. modified)
6 Lento
(par. 91)
c♯ B cad.
Brahms
f♯ c♯ (45)
7 Lento
cad.
Folk-Song
e G e



See also, Ex. 91, No. 4; Ex. 92, Nos. 3 and 4; Ex. 95, Nos. 4 and 5.

Lesson 20

A number of 4-measure and 8-measure melodies, with modulations in sequences, and at cadences or interruptions, as shown above. The transitions may be made either into next-related or remote keys, at option; and the melodies may close in any key—best, however, upon the original tonic. The sequences, and all joints in the line of the melody, must be distinctly defined.

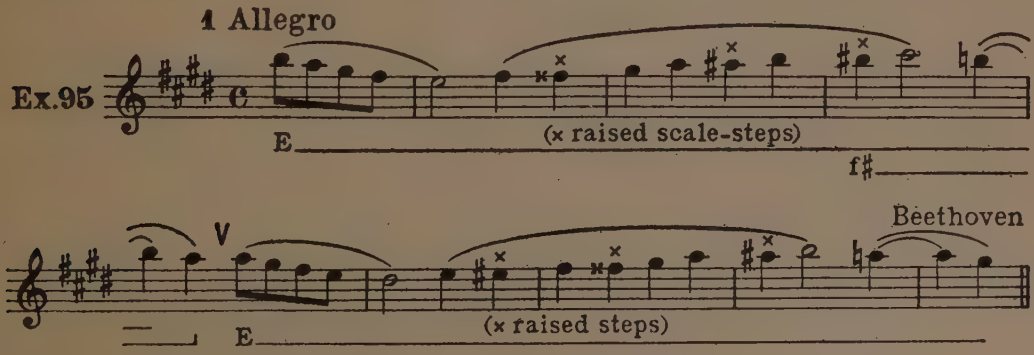
A few melodies may finally be made, extending beyond the regular 4- or 8-measure dimensions (5, 6, 9, 10, 12 measures in length).

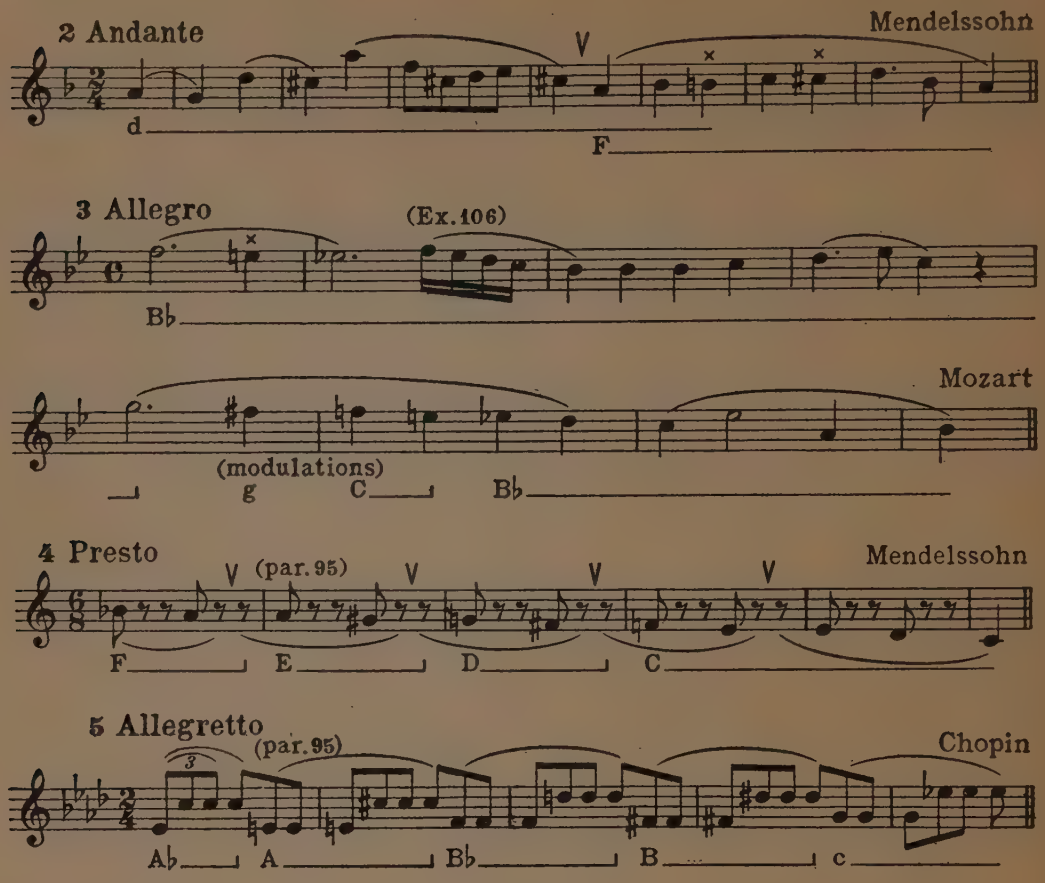
CHAPTER XXI

CHROMATIC MELODY

96. The principle of *chromatic succession* indicated in par. 91 may be extended to a longer series of chromatic tones—generally in continuous upward or downward direction. Such chromatic lines may represent a succession of brief and abrupt changes of key; or, as is far more likely, they may embody simply the principle of *altered steps* (Chapters XIII and XIV).

In the latter case, though they assert themselves (by their time-values) as essential tones, they prove to be, in reality, no more than intermediate tones, inserted between the tones of certain chord-lines in such a manner as not to overpower the impression of the prevailing key. For illustration:





Lesson 21

A number of melodies, 4, 8 or 12 measures, with occasional continuous chromatic successions. The chromatic tones must be obviously essential, *each not less than a full beat in value;* and, as rule, the succession should not extend beyond 5 or 6 tones.

CHAPTER XXII

THE DOUBLE-PERIOD FORM

97. The Double-period generally embraces 16 measures; that is, four phrases of four measures each, closing respectively with cadences in the 4th, 8th, 12th and 16th measures. Compare par. 52.

98. (*a*) The first of these is a light semicadence, and may be made upon any step of the original key, as no modulation is likely to occur during the first phrase of this longer design.

(*b*) The second one is apt to be a perfect cadence, falling upon the *tonic* note of some next-related key—best, as indicated in par. 90, the Dominant key (most

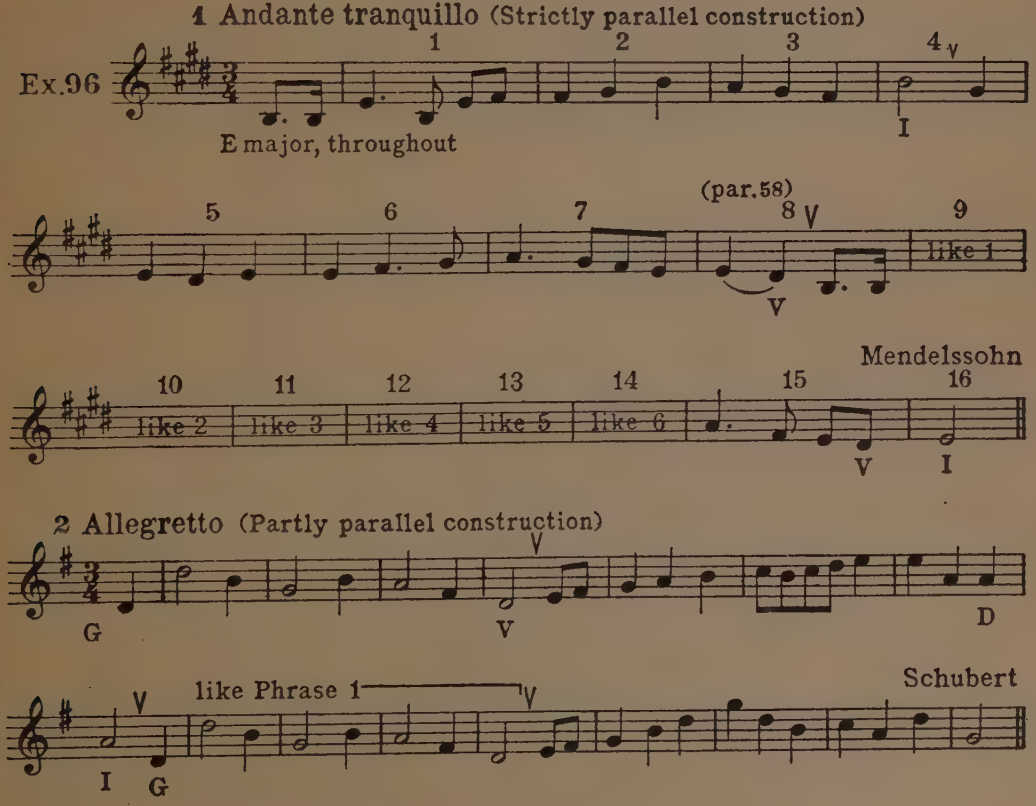
commonly in a major melody), or the Relative key (usually in a minor melody); or perhaps the Relative of the Dominant; *very rarely*, the Subdominant. Review par. 90.

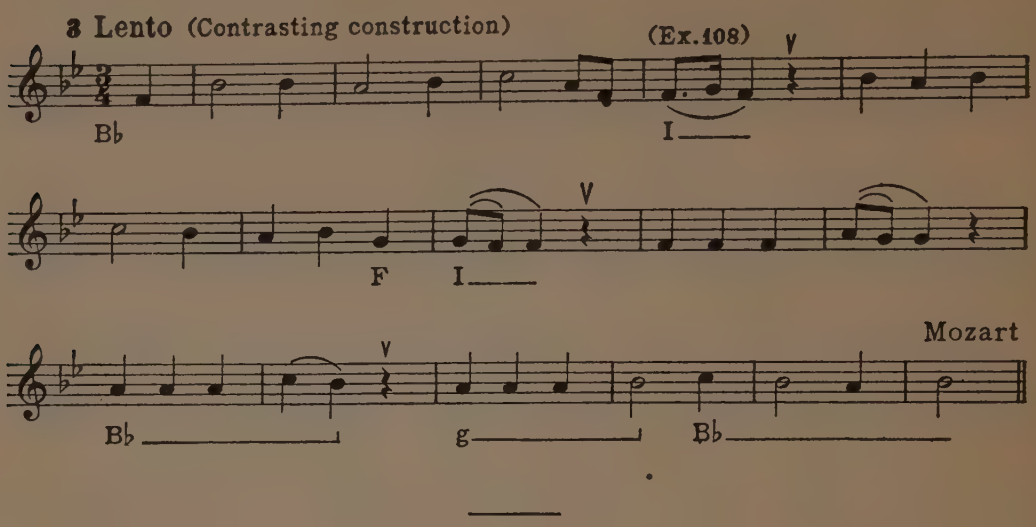
(*c*) The third one is again a light semicadence, and may fall upon any tone of the tonic chord (steps 1, 3 or 5) of that next-related key into which the melody may have been conducted; for, during the third phrase, modulations may be freely made among any of the *next-related* keys—rarely to remote keys. The best keys for this third cadence are either the Subdominant or its Relative.

(*d*) The fourth Phrase may also modulate freely, for a measure or two, but must turn back definitely into the original scale, and must close, naturally, with the regular cadence, upon the original keynote.

99. (*a*) The designs given in Chapter VII, in reference to parallel and contrasting construction (par. 53 and 54), must be closely followed in the *second half* of the Double-period (that is, in phrases 3 and 4). At first, the *whole* of *phrase 3* must correspond (perhaps with a few slight changes) to *phrase 1;* and the greater part of *phrase 4* must pursue the line of *phrase 2*—until the necessary difference of cadence asserts itself.

(*b*) Then, in each succeeding example, the parallelism is to be diminished gradually until, ultimately, the second pair of phrases (the second of the two periods) differs entirely from the melody of the first period (totally contrasting construction). For illustration:





Lesson 22

A number of 16-measure Double-periods, according to the above directions. Beginning in major and minor alternately; modulating at option; the principal species of measure ($\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{8}$, $\frac{6}{4}$, $\frac{3}{2}$, $\frac{9}{8}$).

After correction and approval by the teacher, the *harmonization* of these melodies (beginning with those of earlier Lessons), may be undertaken by pupils familiar with the process.

END OF DIVISION I

DIVISION TWO

UNESSENTIAL, OR EMBELLISHING, TONES

CHAPTER XXIII

Distinction between Essential and Unessential Tones

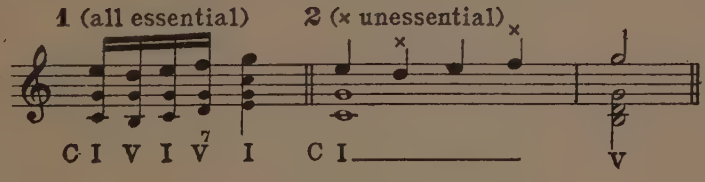
100. Not all the tones in a melody need be *essential;* that is, calling for special consideration in the process of harmonization. Many tones may be, and generally are, no more than *unessential adjuncts* of the principal (that is, the essential or important) tones, which latter they merely serve to connect or to embellish. To this class belong all of the so-called Grace-notes.

Such embellishing tones have appeared in many of the foregoing illustrations, simply because their employment in composition is so common that but very few examples could be found in which they are absent.

The distinction between Essential and Unessential tones is determined very largely by their *length.* Usually, a tone of the value of a full beat is a principal or essential one; and of two, three, or four quick tones that constitute the subdivisions of a beat, one or more are almost certain to be unessential.

But this is only the *general* distinction—the true one depending, after all, upon the relation of the tones, whether short or long, to the *prevailing chord-line.* For illustration:

Ex.97



This being the case, it is evident, here again, that a melody must be designed with more or less direct reference to some harmonic basis, or subconscious *chord-concept.* (Review par. 17.)

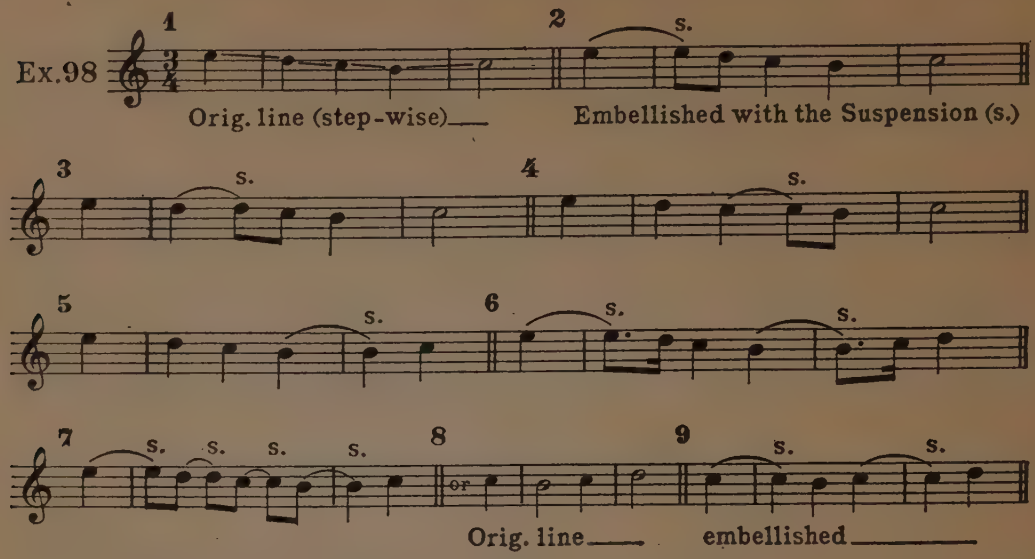
The tones which agree with the momentary chord are the essential, or harmonic tones; those which differ from it are unessential embellishing, or inharmonic tones.

Thus devised, or thus articulated, a melody is easy to harmonize.

THE SUSPENSION

101. Rule I.—Any tone *which progresses step-wise* (along the scale-line, or chromatically) may be tied over into the following beat, thus displacing the next tone during a fraction of its time-value, as embellishment by *Suspension.* Thus:

Ex.98



This device is as simple as it is effective; and its result is invariably good, unless it be applied during some *very irregular* melodic progression, which the suspension would probably aggravate.

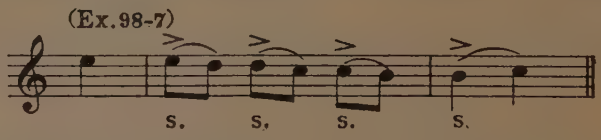
102. (*a*) As a rule, the suspension may best be introduced in *descending* step-wise progressions; but it is also good in ascending step-wise successions, especially when applied to tones which have a natural upward tendency, like the 7th scale-step (Leading-tone), or raised steps.

(*b*) The obligatory step-wise movement of the suspension forward into the essential tone, is its resolution (par. 7).

(*c*) If irregularities of rhythm result, they may be redeemed by *recurrence*, precisely as shown in par. 56 *a*; see Ex. 100, Nos. 2 and 7.

(*d*) Instead of using a tie, the tone may be struck again, as repetition:

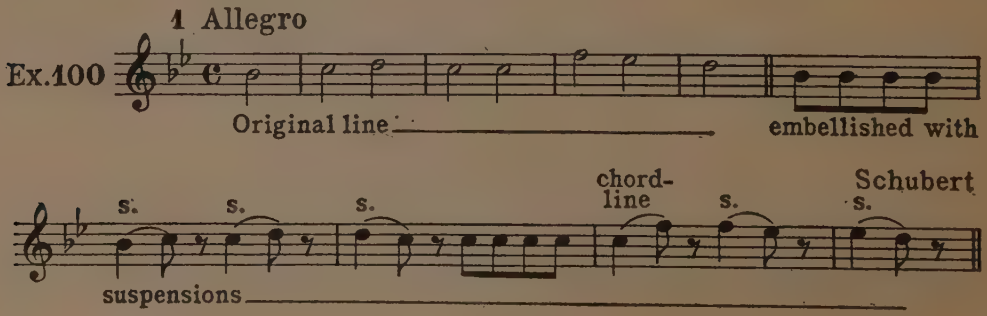
Ex.99

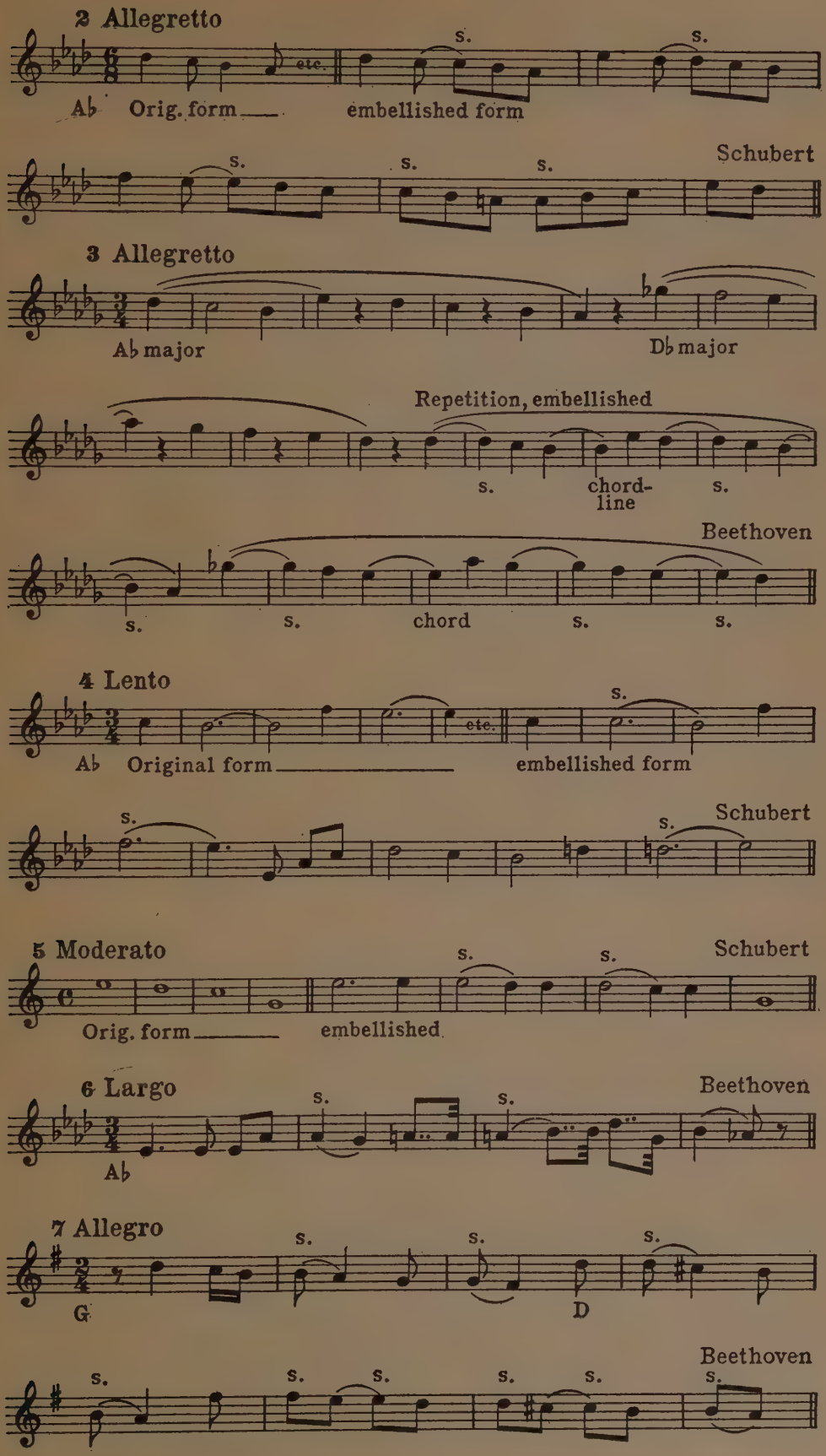


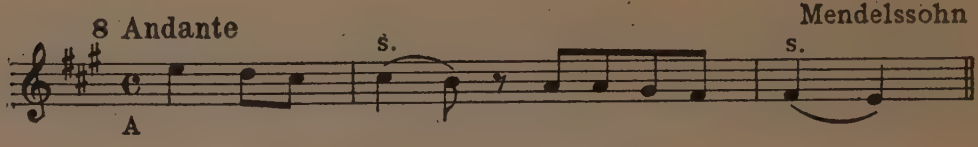
(*e*) When applied to *single* tones in a measure or group, the best general effect is obtained at *accented* beats (as in Ex. 98, Nos. 2, 6 and 9, and in the majority of the following illustrations). But it is possible at the beginning of *any beat*, especially when occurring repeatedly, either in immediate succession (Ex. 99), or as recurrence at corresponding points (see par. 102 *c*).

(*f*) If the tie, or repetition, is applied at a *skip* in the melody, the result will not be an inharmonic suspension; but it will be correct, if the tones represent some good chord-line. For general illustration:

Ex.100




2 Allegretto
s.
s.
etc.
A♭ Orig. form
embellished form
Schubert
s.
s.
s.
3 Allegretto
A♭ major
D♭ major
Repetition, embellished
s.
chord-line
s.
Beethoven
s.
s.
chord
s.
s.
4 Lento
s.
etc.
A♭ Original form
embellished form
s.
Schubert
s.
5 Moderato
s.
s.
Schubert
Orig. form
embellished
6 Largo
Beethoven
s.
s.
A♭
7 Allegro
s.
s.
s.
G
D
Beethoven
s.
s.
s.
s.
s.
s.

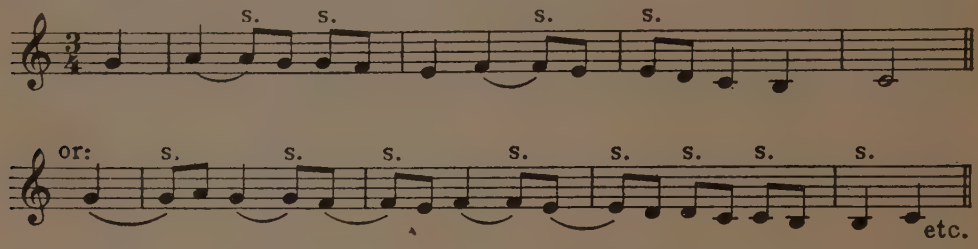


"Tone-Relations," Lessons 57 and 58.

Lesson 23

A. Take a number of *former* 4-measure or 8-measure melodies, and embellish them with occasional suspensions, where convenient and effective, according to the above directions and examples.

This method of embellishing a given melody with suspensions is as follows—applied, for instance, to Example 1 (page 1):

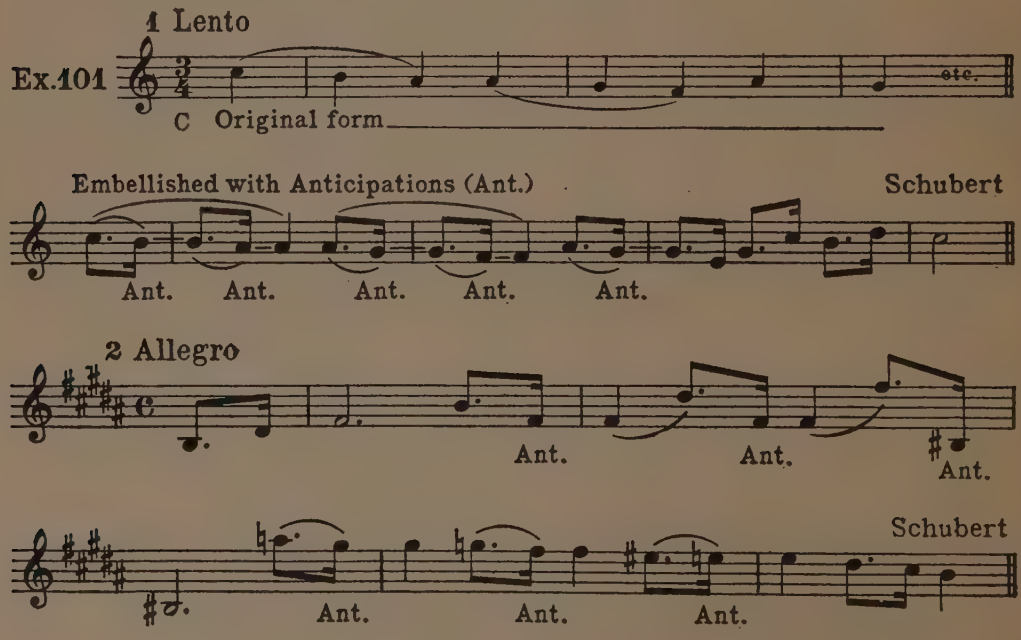


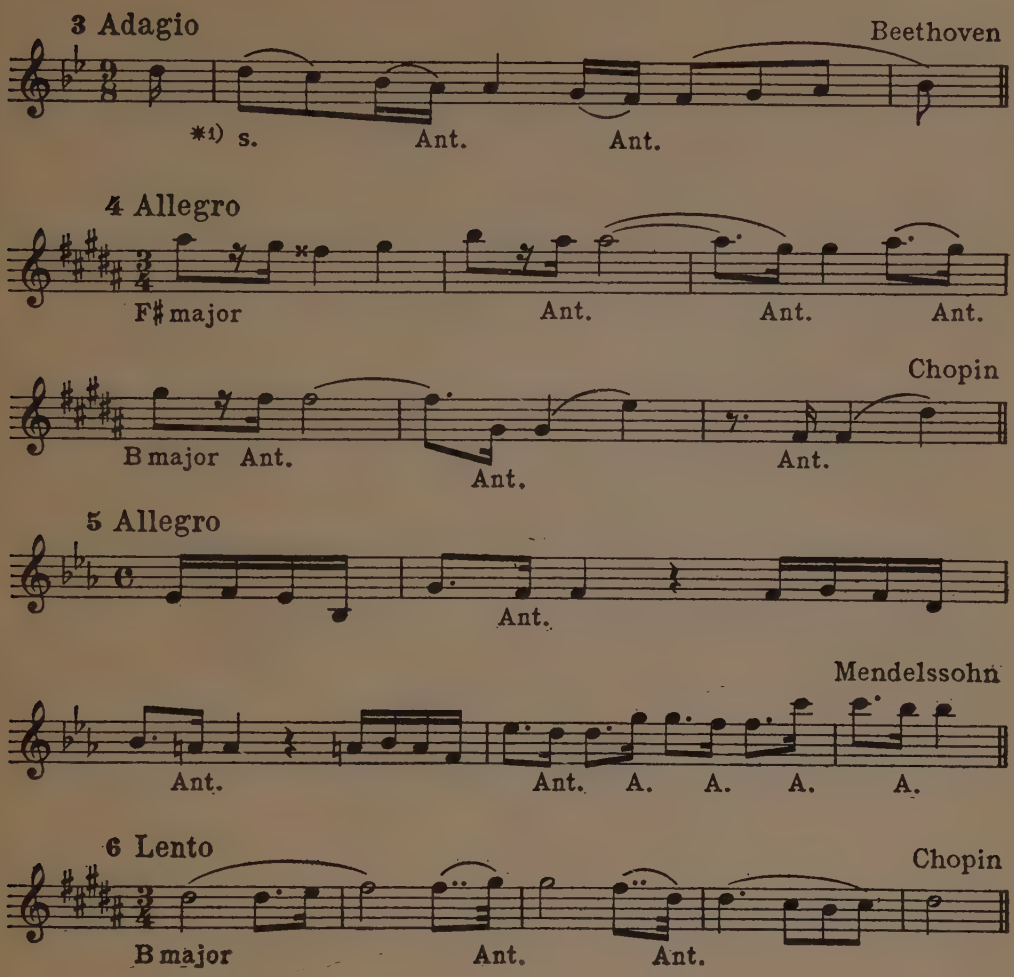
B. Invent a number of 4- and 8-measure melodies (major and minor alternately) with special application of the suspension. Use all species of measure, and modulate at option. The pupil must not only hear each tone distinctly as he writes it, but must endeavor to realize the *chord-basis* also (the harmonic accompaniment).

CHAPTER XXIV

THE ANTICIPATION

103. Rule II.—Any essential tone in the original (simple) melodic sentence, or any weighty tone, whether harmonic or not, may be *anticipated* upon a fraction of the preceding beat—usually a *very brief* fraction. Thus:





*1) The embellishment by anticipation always involves the *repetition of a tone* from one beat into the next; and this is the case also with the suspension; therefore the anticipation is sometimes scarcely distinguishable from the suspension. The difference lies solely in the purpose, or conception, of the writer; but it may manifest itself clearly through the following conditions:

(1) The anticipation is generally a very *short* tone;

(2) It is not *tied* to the following repetition, but is re-struck;

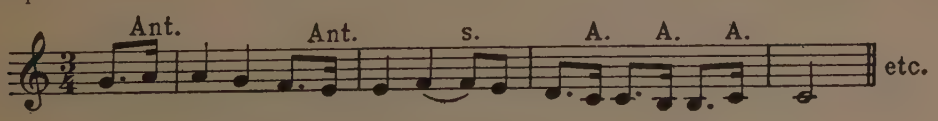
(3) If it is embellishment by anticipation, the *second* of the two similar tones will be the essential one, and may progress in any manner; if embellishment by suspension, the second tone will prove to be the unessential one, and must progress step-wise. This, again, depends upon the chord-basis.

See also Ex. 59, No. 3; and **"Tone-Relations,"** Lesson 60.

Lesson 24

A. A number of former, simple, melodies, to be embellished with occasional anticipations.

The embellishment of a simple melody with anticipations may result as follows—applied, for instance to Example 1:

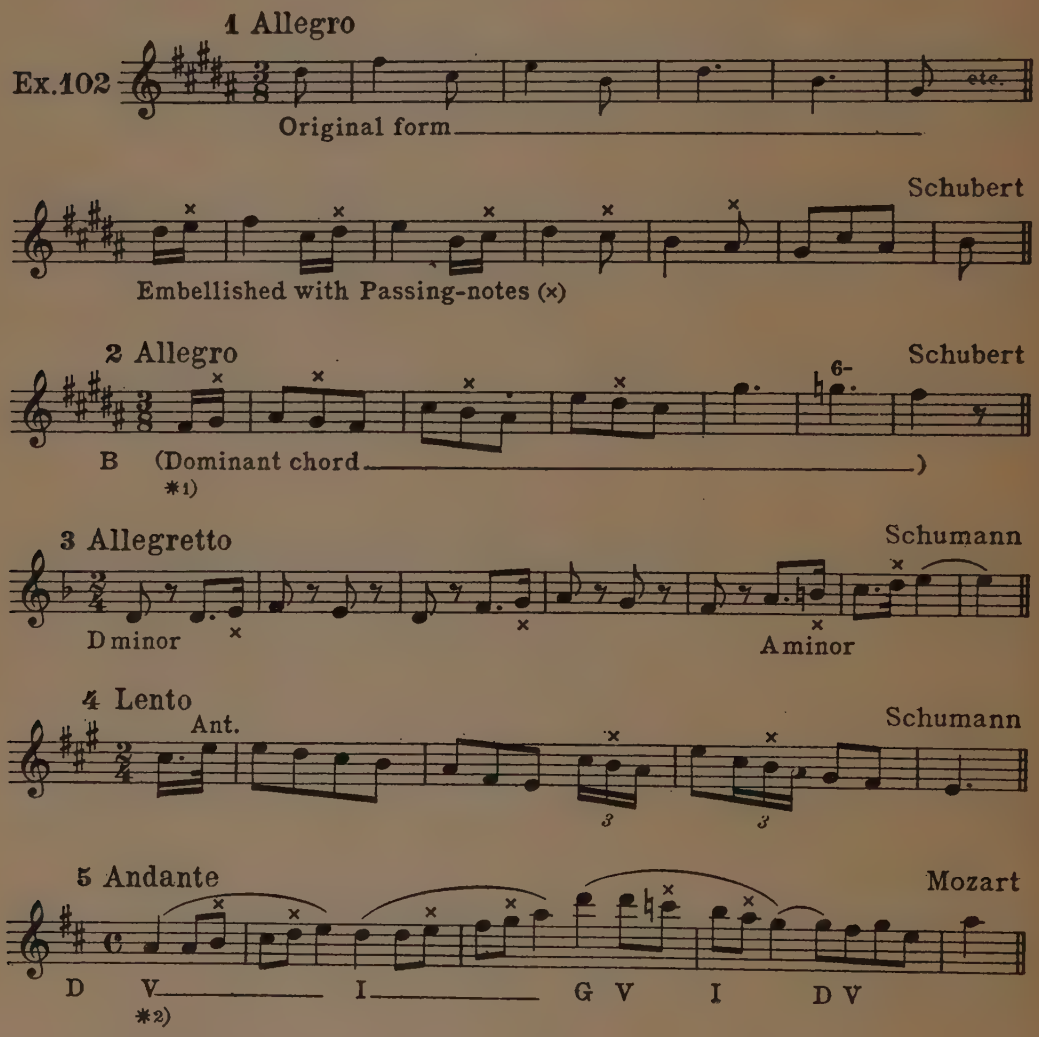


B. New melodies, with anticipations; also with an occasional suspension.

CHAPTER XXV

THE PASSING-NOTE, SINGLE

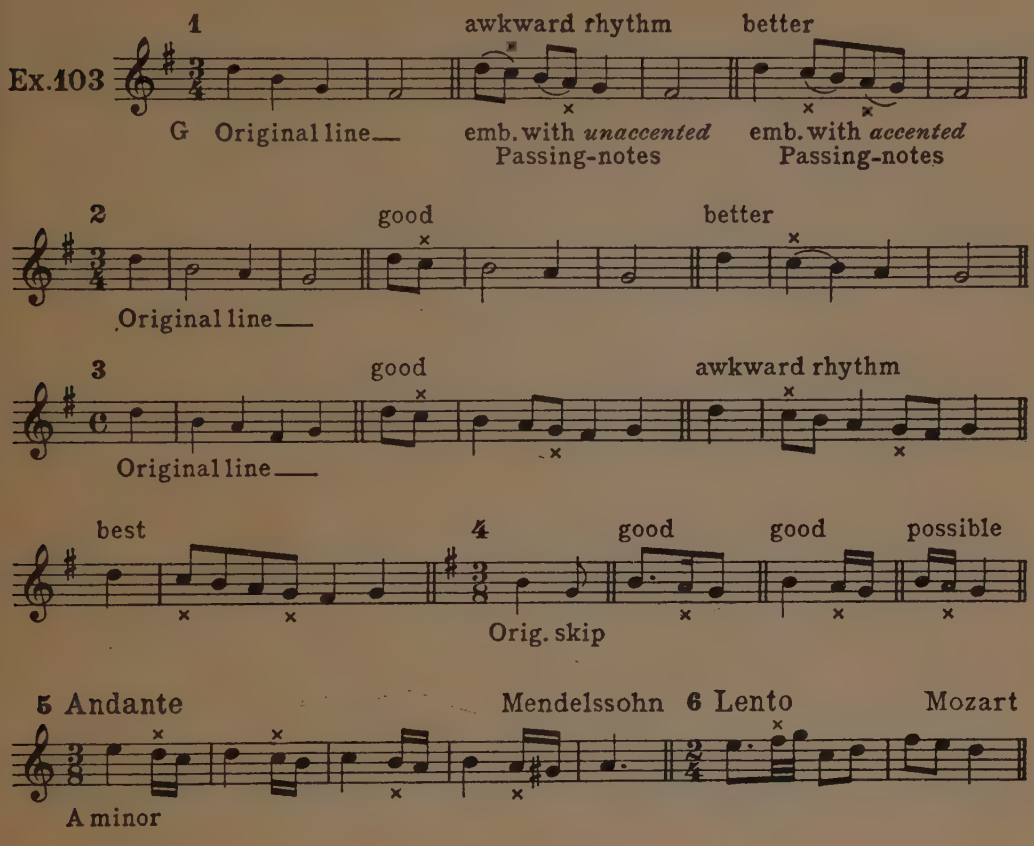
104. RULE III.—Any *skip of a third* between two successive essential (or weighty) tones in a melody, may be filled out, or reduced to step-wise progression, by *inserting the intermediate scale-step as Passing-note.* Usually the passing-note divides the beat evenly; but it may be shorter (more rarely longer), according to the desired rhythmic effect. See also par. 102 *c.* For illustration:



*1) Here, and in all the following examples, *the chords that are thus indicated are to be played (in simple compact form) with the left hand,* in a lower register, while the right hand plays the melody.
*2) Play these chords with the left hand.

105. The passing-note generally occurs, as seen in the above illustrations, upon an *unaccented* fraction of the beat—within the beat or group represented by the first tone, and, consequently, without displacing the second tone of the original skip. But it is also possible to defer the passing-note (that is, to shift it forward) so that it encroaches upon the beat of the second tone, thus assuming the *accented*

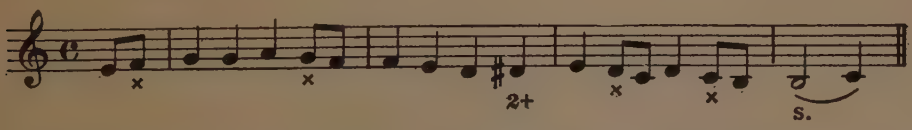
location, and dividing the value of the latter. The rhythmic result is often much improved by this means. For example:



Lesson 25

A. A number of former melodies, to be embellished with *occasional* passing-notes, where skips of a 3rd occur.

Applied to the melody in Ex. 7, No. 2:



B. New melodies, 4 and 8 measures, major and minor alternately, in various species of measure—with *occasional* passing-notes, as shown above. Suspensions, Anticipations, and other material of past lessons must not be neglected.

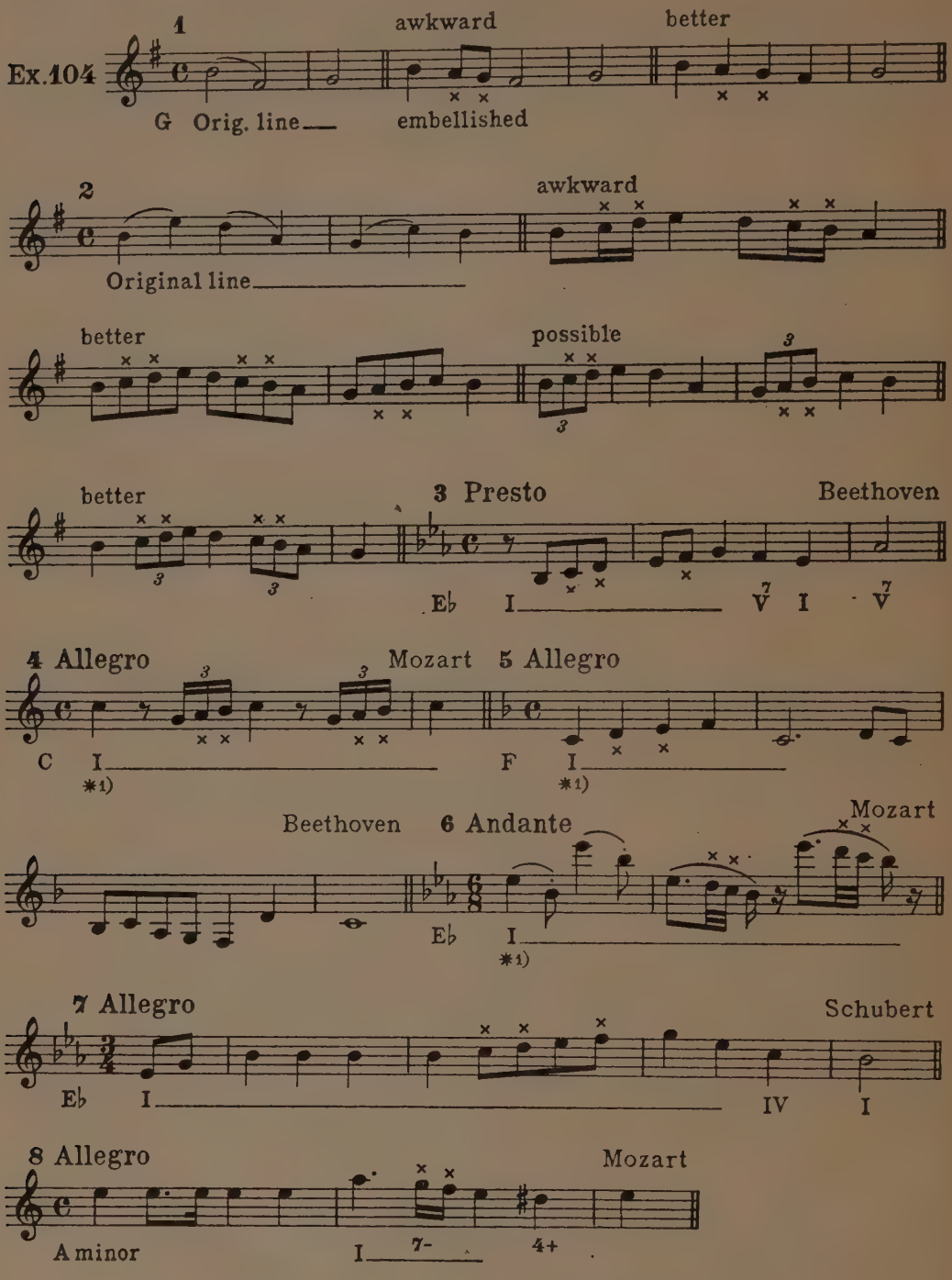
CHAPTER XXVI

PASSING-NOTES, SUCCESSIVE

106. A skip of a *fourth* may be filled out, similarly, by inserting the two intermediate scale-steps successively, *in the same direction.*

The two connected passing-notes may be both unaccented (that is, located within the beat or rhythmic group of the first tone), or they may be disposed

in any other manner between the two essential tones, according to the desired rhythmic effect. Compare par. 105, and par. 102 *c*. For illustration:



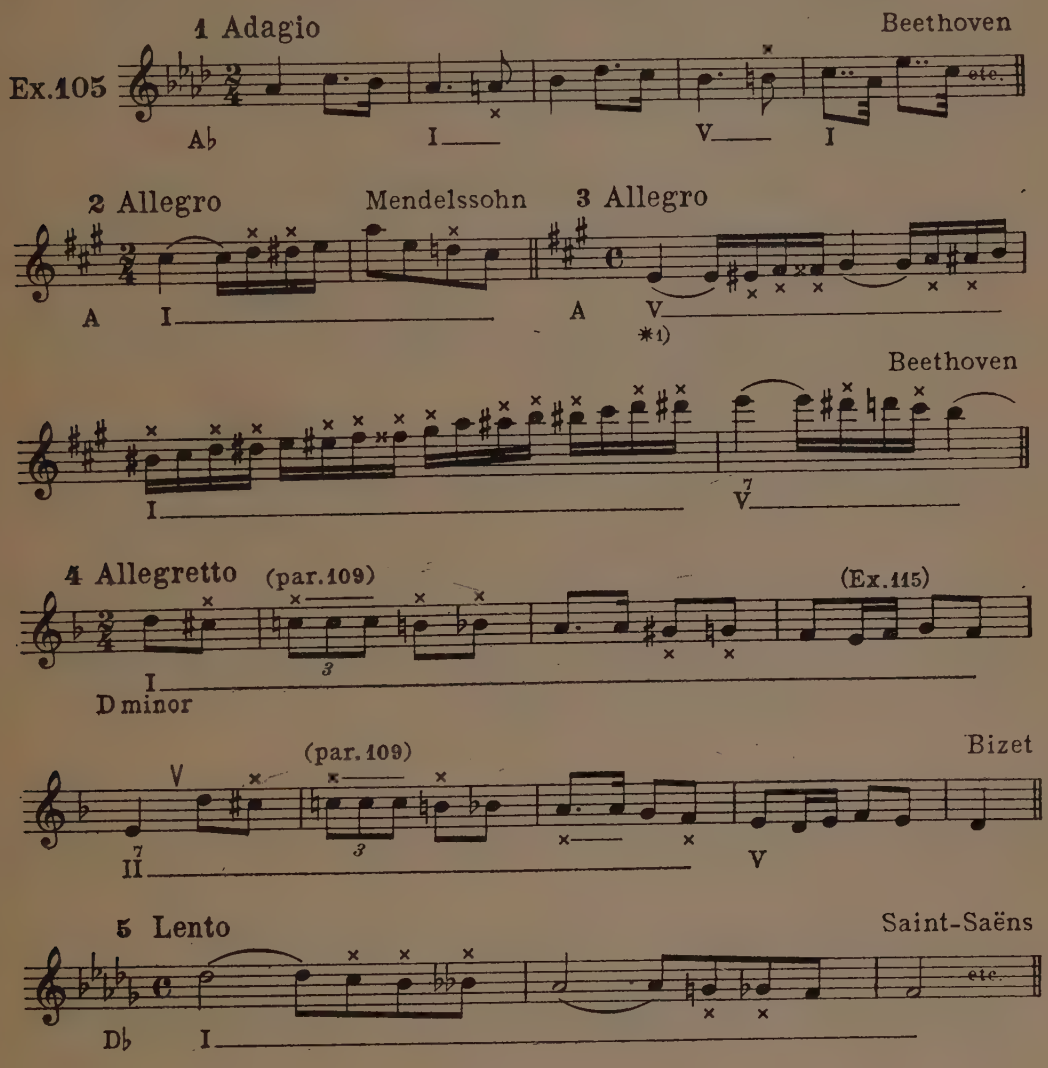
*1) *Play all of these chords with the left hand,* in a convenient lower register.

Chromatic Passing-notes

107. Adjacent scale-steps may be connected by the intermediate *chromatic* tone, where the space is a whole step. Such chromatic passing-notes actually

corroborate, in origin and purpose, the altered scale-steps, and are therefore more common in *ascending*, than in descending, succession. They differ in effect from the altered steps, which are essential tones, in being more *transient*, and therefore obviously *unessential*.

For larger spaces, alternate diatonic and chromatic passing-notes may be used in immediate succession *in the same direction*. For example:

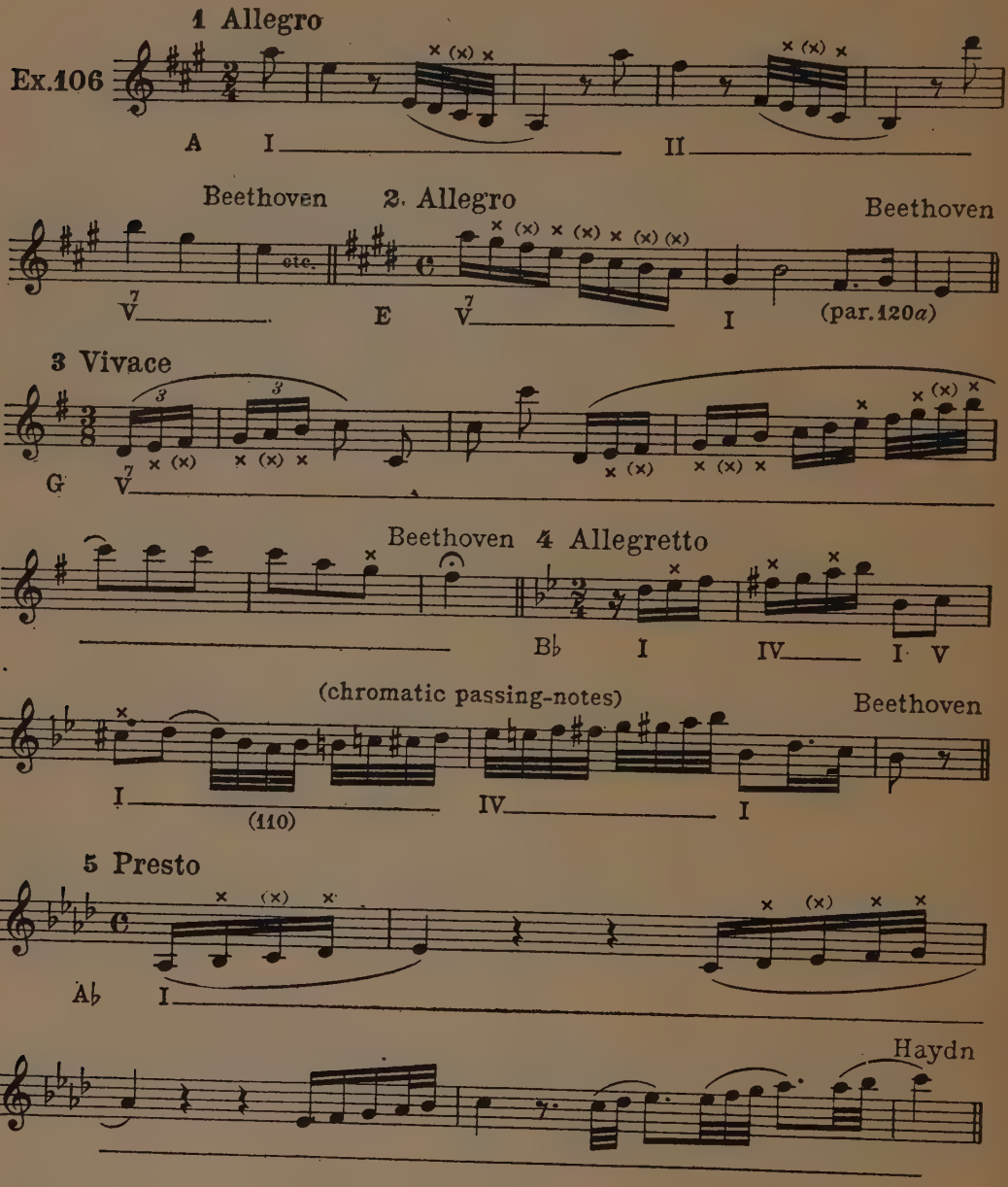


*1) Play all the indicated chords.

See also Ex. 75, No. 7, measure 1.

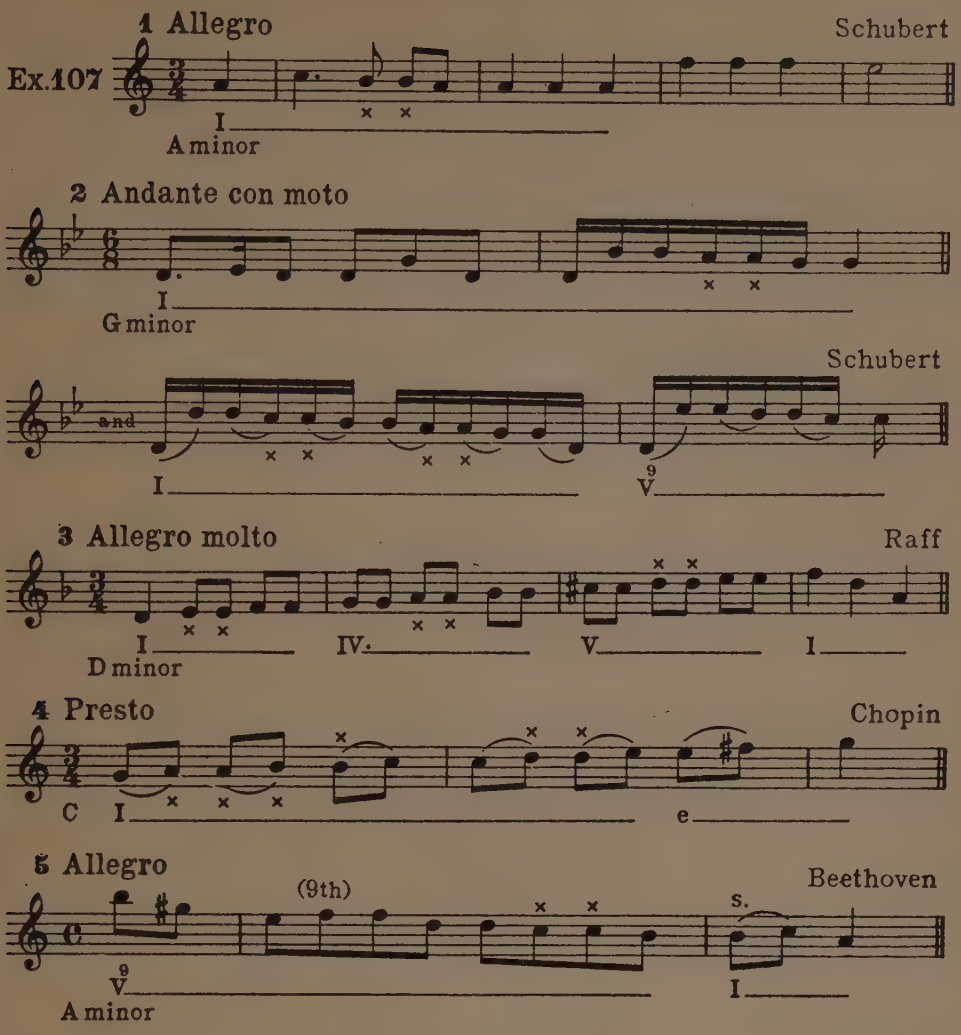
108. As the fourth is the widest interval that can occur between contiguous chord-tones (namely, from the chord-fifth to the root above), it follows that a line of intermediate passing-notes, inserted between still larger skips (5th, 6th, 7th or 8ve), can not consist exclusively of inharmonic tones, but must contain one or more chord-tones, also. The effect of the whole step-wise group, however, will be that of *unessential* tones, especially in swift successions; and as such they

are to be regarded and treated. For illustration (the "harmonic" passing-notes indicated by X in parenthesis):



Repeated Passing-notes

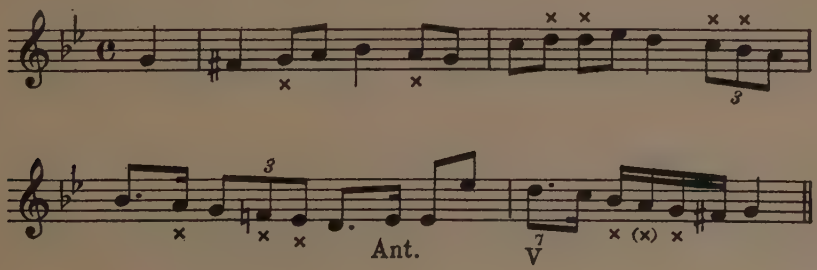
109. The device of tone-repetition, employed throughout the foregoing lessons, may be applied even to passing-notes. Such *repeated passing-notes* are best when they are of sufficient time-value, and importance, to be partly "essential" in effect. Thus:



Lesson 26

A. Former melodies, to be embellished with *occasional* passing-notes (diatonic, chromatic, and repeated), at skips of any size, but with strict regard to a sensible rhythmic result.

For example, the melody given in Lesson 5 (No. 3):



B. New melodies, with direct application of these passing-notes. The material of former lessons must be remembered, and employed.

CHAPTER XXVII

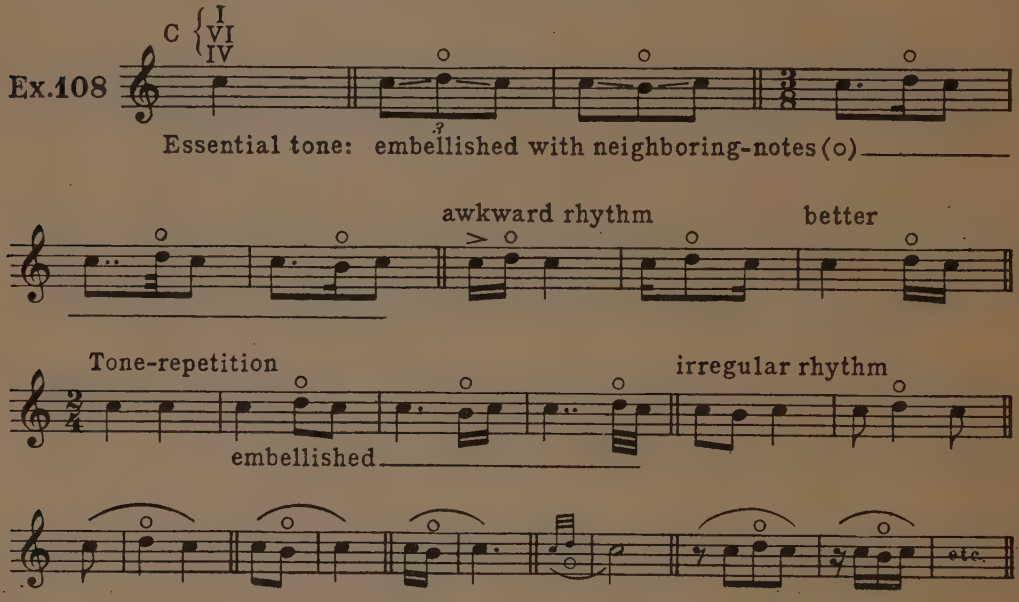
NEIGHBORING-NOTES

Three-tone Group

110. (*a*) RULE IV.—Any essential tone in a simple melodic line, or a weighty tone whether essential (harmonic) or not, may be embellished by placing either *its higher or its lower Neighbor before it.*

(*b*) Very frequently the essential tone *precedes*, as well as follows, the neighboring-tone, thus constituting an embellishing group of *three* tones. That is, the essential or principal tone and its recurrence, with the upper or lower neighbor between; or, in other words, the neighbor inserted between an ordinary tone-repetition.

(*c*) The group may assume almost any rhythmic form; either of the three tones may occupy the accented fraction of a beat, and the values are optional. But the simplest, and by far the most common form, is that in which all three tones belong to the same beat, or rhythmic group. Thus:

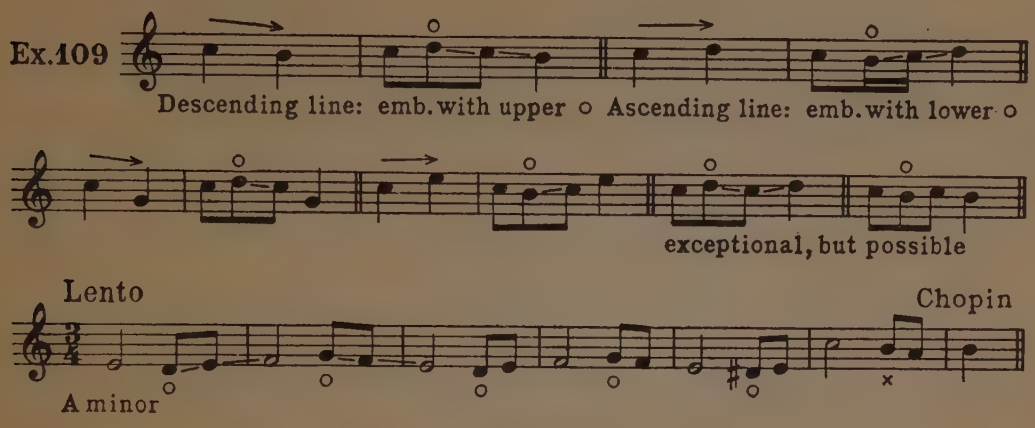


111. The difference between the neighboring-note and the passing-note is, that the former *turns back into its own* principal tone, while the latter *passes on into another* essential tone. Compare Ex. 103 with Ex. 108, carefully. In other words, the embellishment with a neighboring-note involves only *one* essential or weighty tone; the passing-note, on the contrary, always involves *two different* essential tones. The former is therefore a *local* embellishment, the latter a *progressive* one.

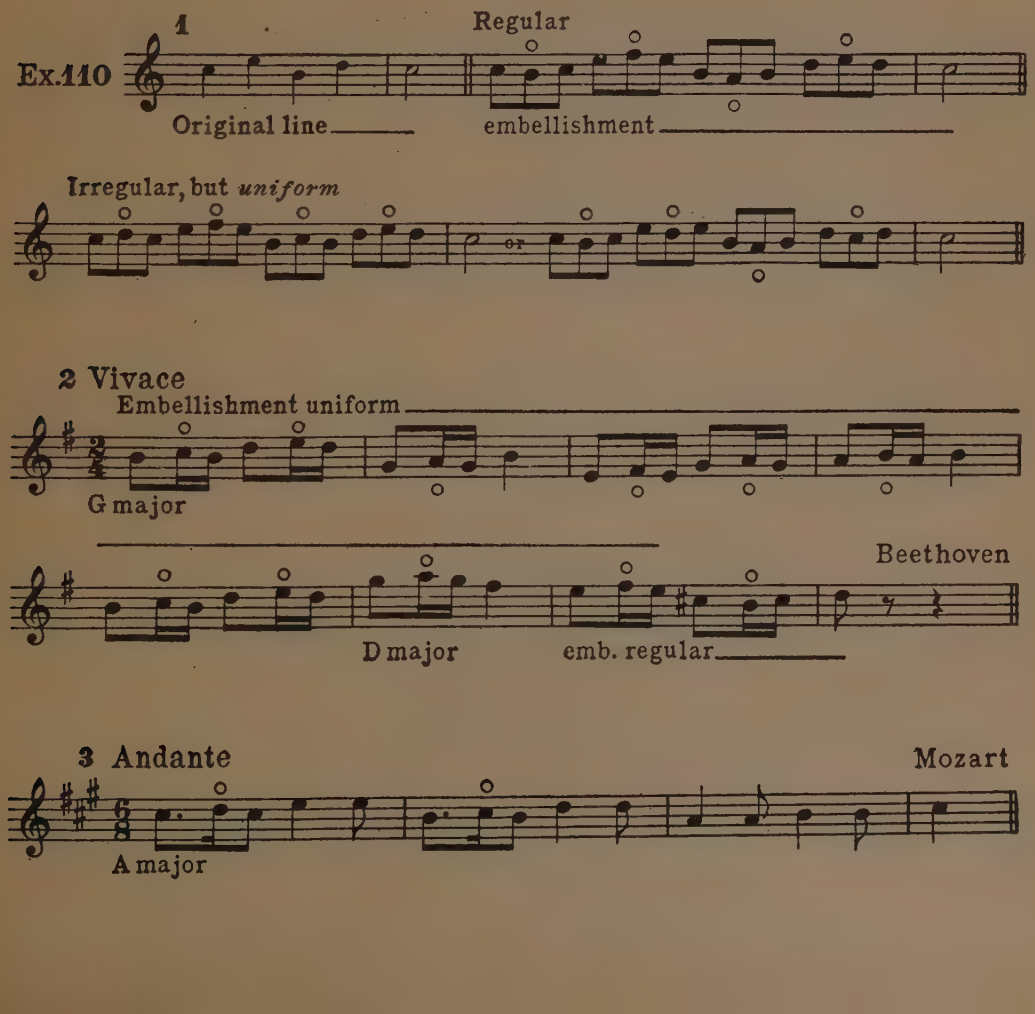
112. Whether the upper or the lower neighbor is to be used, depends somewhat upon the *location of the following tone* in the original melodic line. The rules are:

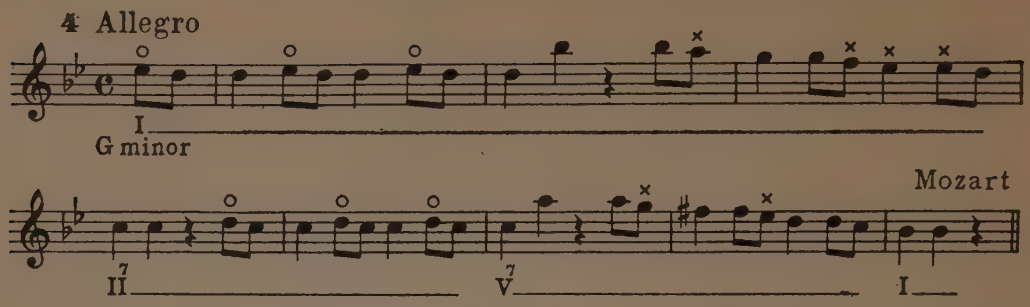
(1) If the formation of the group is to be *regular*, the upper neighbor is taken when the next tone lies below; and, vice versa, the lower neighbor when the following tone lies higher; or, in other words, that neighbor is chosen which lies *opposite* the coming tone. In this way, the impetus imparted to the final tone

in the group by its embellishing neighbor carries it naturally *toward* the next tone. Thus:



Or (2), in a *series* of such groups, each may be turned the *same way*, irrespective of the direction into the next essential tone. In this case, some of the groups will be *Irregular;* but their irregularity is counteracted, as usual, by "uniform recurrence" (par. 56 *a*, and par. 64). For example:

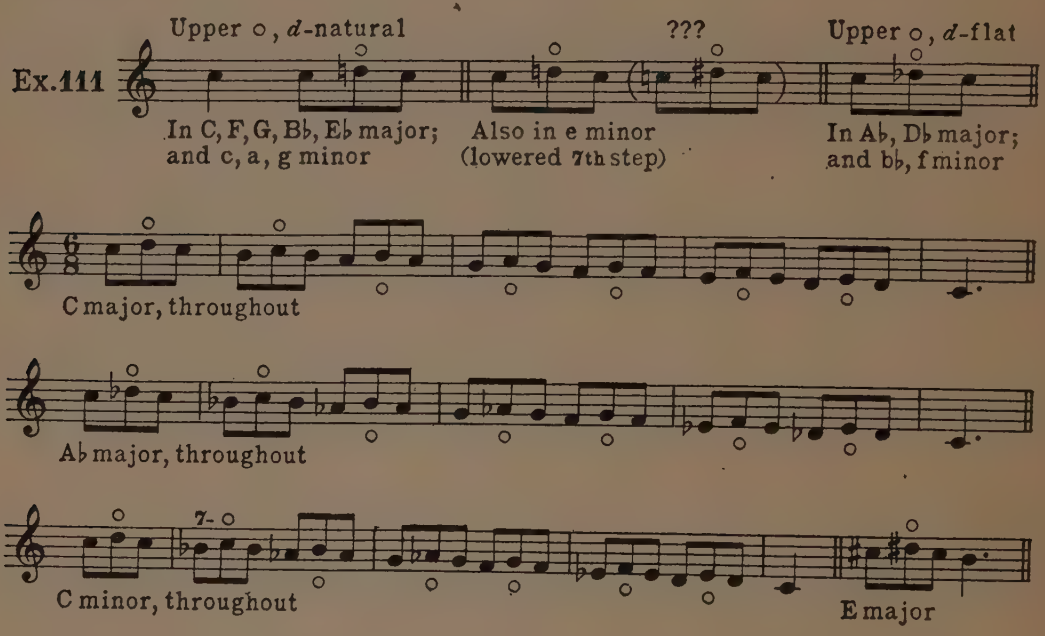




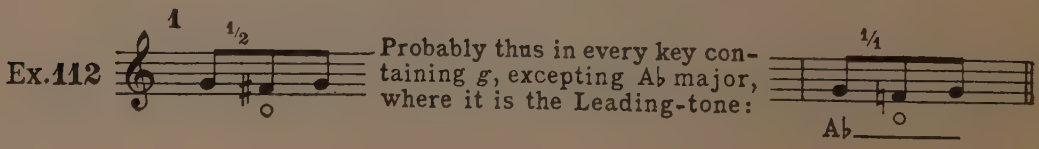
N.B.—In any case, the *rhythmic* arrangement of such successive (or corresponding) groups is almost certain to be uniform.

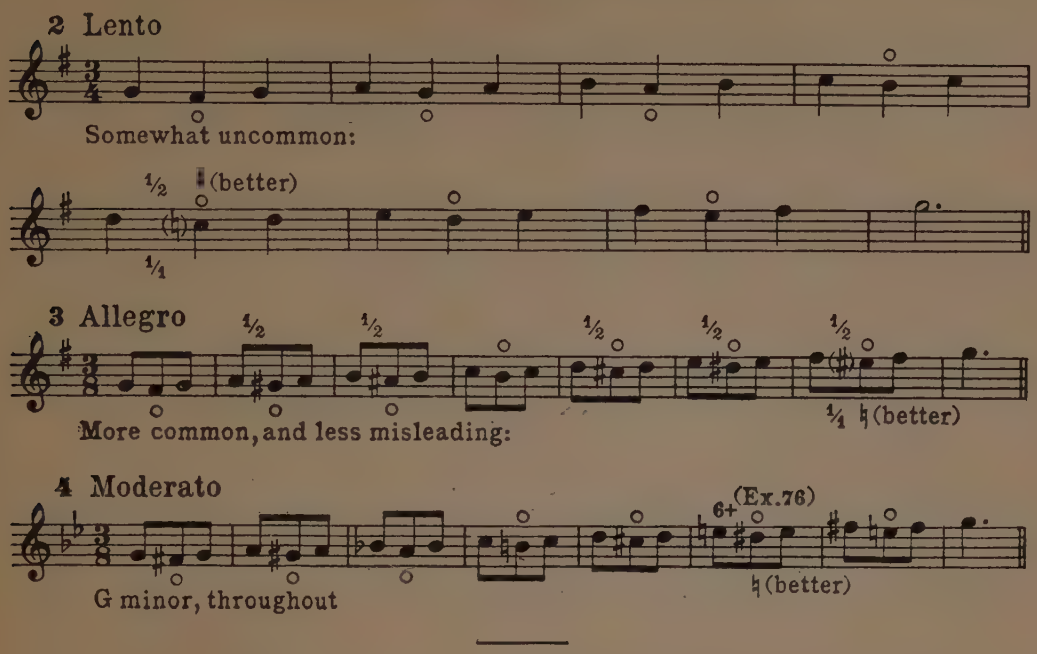
113. Further: The *notation* of the neighboring-notes is subject to the following rules:

(1) The *upper* neighbor must always agree with the line of the prevailing scale. Thus:



(2) The *lower* neighbor may also agree in notation with the line of the prevailing scale, and in melodies of a serious or stately character (or when the neighboring note is long) it does so. But ordinarily, especially in graceful or rapid melodies, the *lower neighbor lies a half-step below its principal tone*, irrespective of key; excepting when the principal tone is the *7th scale-step* (the Leading-tone), for which the lower *whole step* is almost always chosen. Thus:



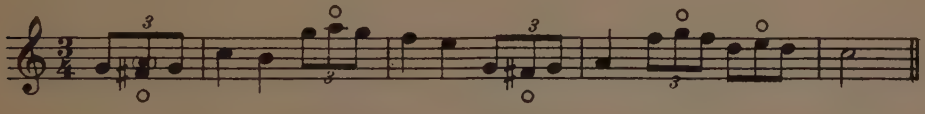


Lesson 27

A. A number of simple melodies in *uniform rhythm* (from the first five lessons), to be embellished with **3-tone groups**, as shown above.

They may be applied to an occasional single tone, in which case the rhythmic effect must be guarded; if *unaccented* beats are broken, the rhythm will be regular; if irregular, from any cause, the rhythm must be rectified by "recurrence."

Applied to Ex. 13, No. 2:



Or the groups may appear continuously, i.e., at each tone throughout the melody, generally excepting the final (cadence) tone; this will constitute a "Running part."

B. New melodies, 4 and 8 measures, in various species of measure, major and minor alternately, with special reference to the 3-tone group. The material of former lessons must not be neglected.

CHAPTER XXVIII

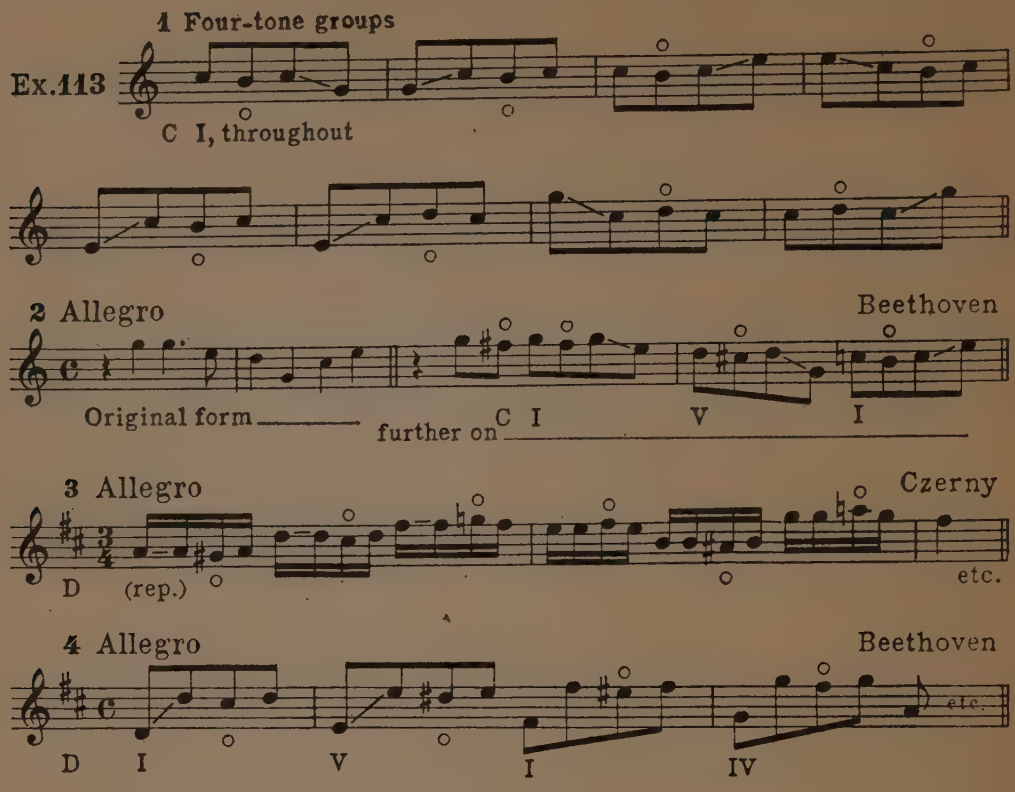
NEIGHBORING-NOTES, CONTINUED

Larger Groups

114. These, in a sense fundamental, embellishing groups of three tones, may be enlarged to four, five, six, or more tones in many ways:

(1) By adding to the 3-tone group (either before or after) any tone which belongs to the *chord-line* of the essential tone; or by inserting a *repetition*, or the 8ve-leap. Thus:

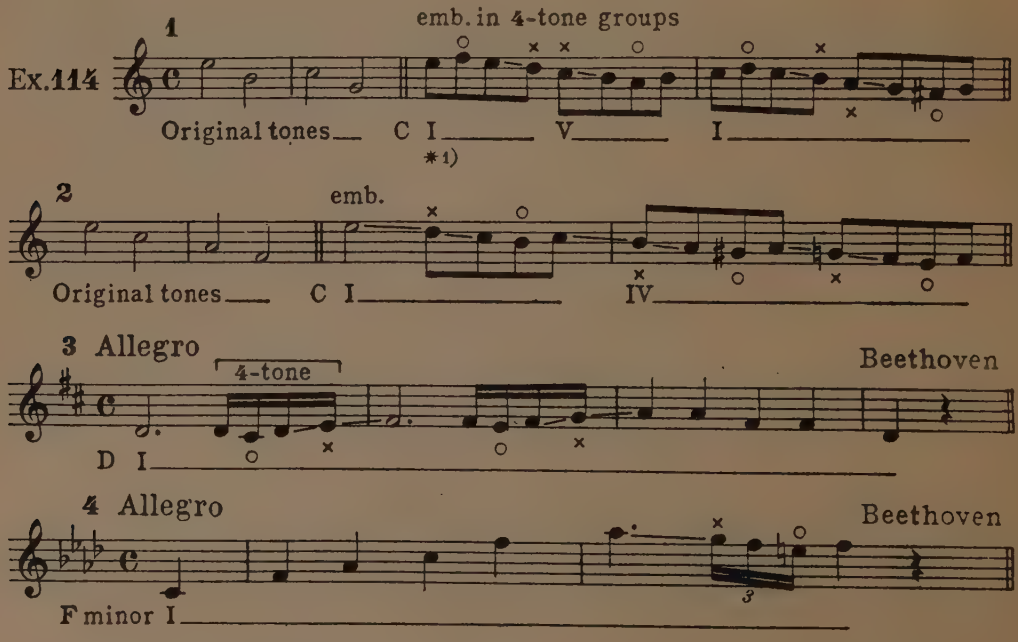
Ex.113



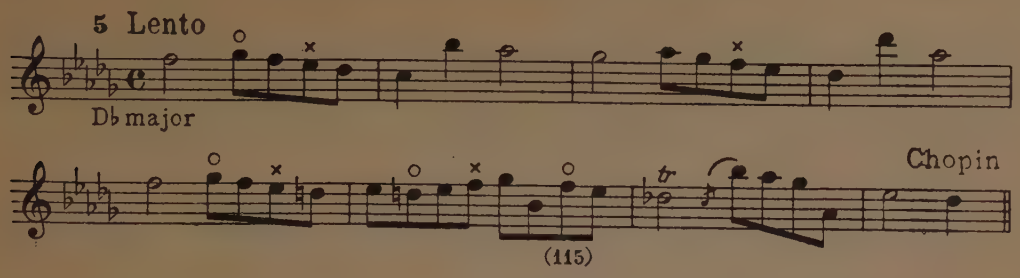
(2) By adding a *passing-note* (before or after).

Review par. 111, in reference to the distinction between neighboring and passing-notes. And bear in mind, while studying these somewhat confusing forms, that every neighboring-note (at present) must be *preceded*, as well as followed, by its principal tone (par. 110 *b*). For illustration:

Ex.114

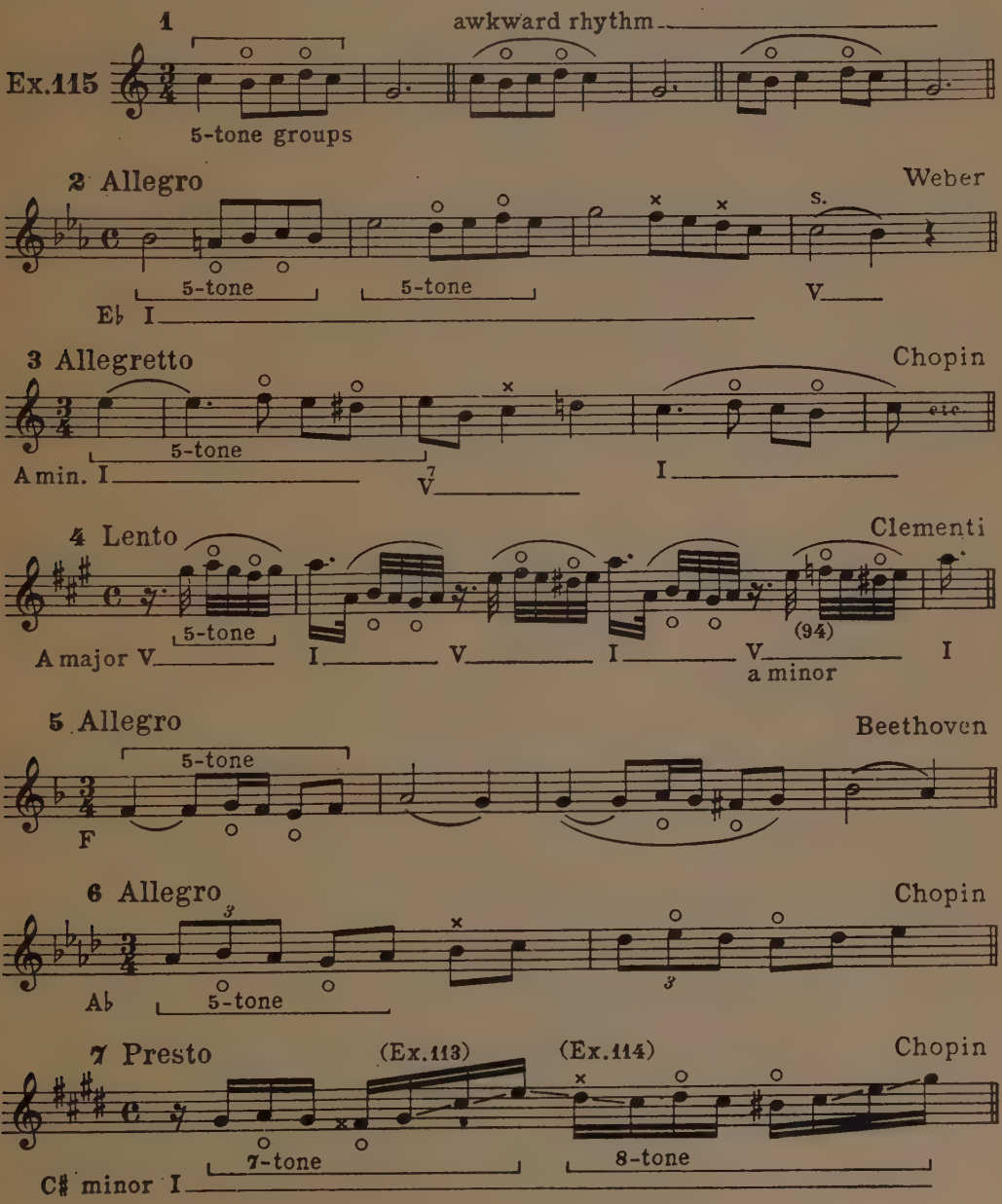


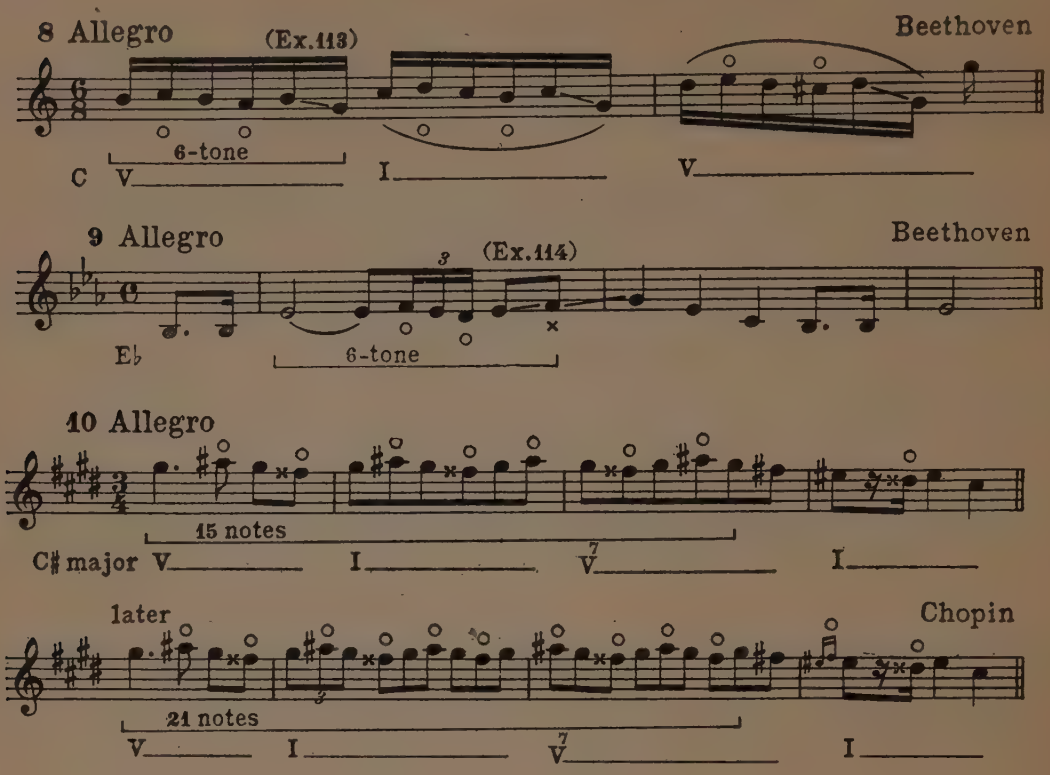
*1) Play all the indicated chords.



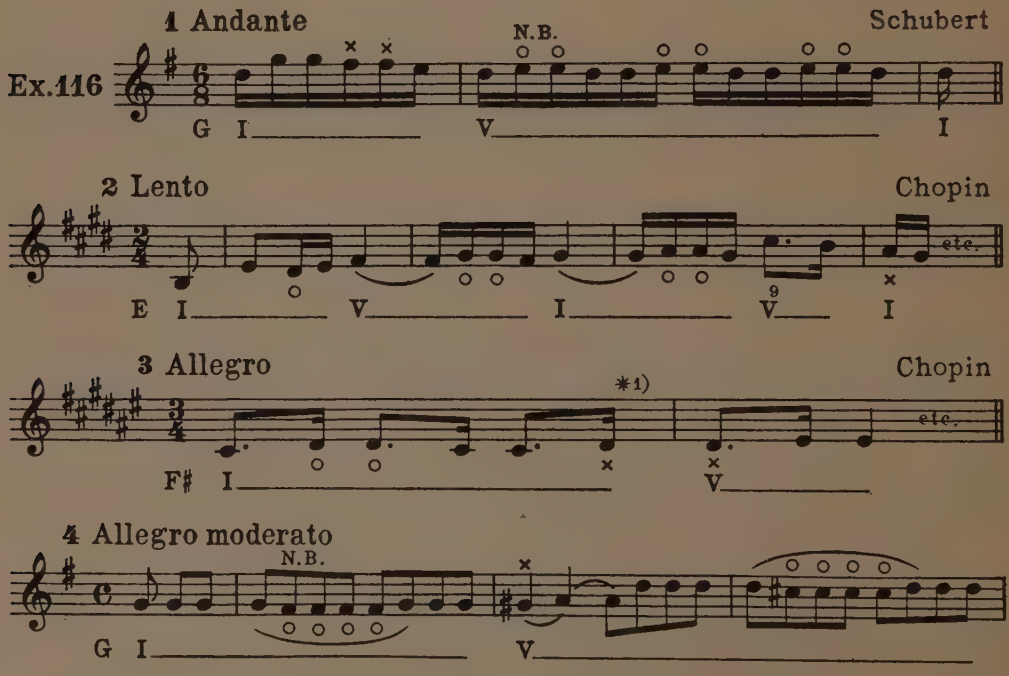
(3) By inserting first one and then *the other* neighboring-note between reiterations of their principal tone.

This will result, at first, in groups of at least *five* tones—which may then be enlarged, precisely as shown above. Thus:

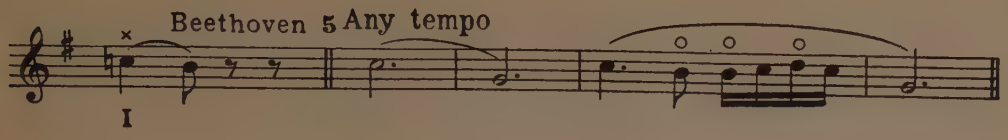




(4) More rarely, by repetition of the neighboring-note (similar to par. 109). Thus:



*1) Note the difference between these two d-sharps (passing-notes), and the preceding ones (neighboring-notes). Par. 111.



Lesson 28

A. A few former melodies in uniform rhythm, to be embellished with these larger groups; either at occasional single points, or throughout, as indicated in the preceding lesson.

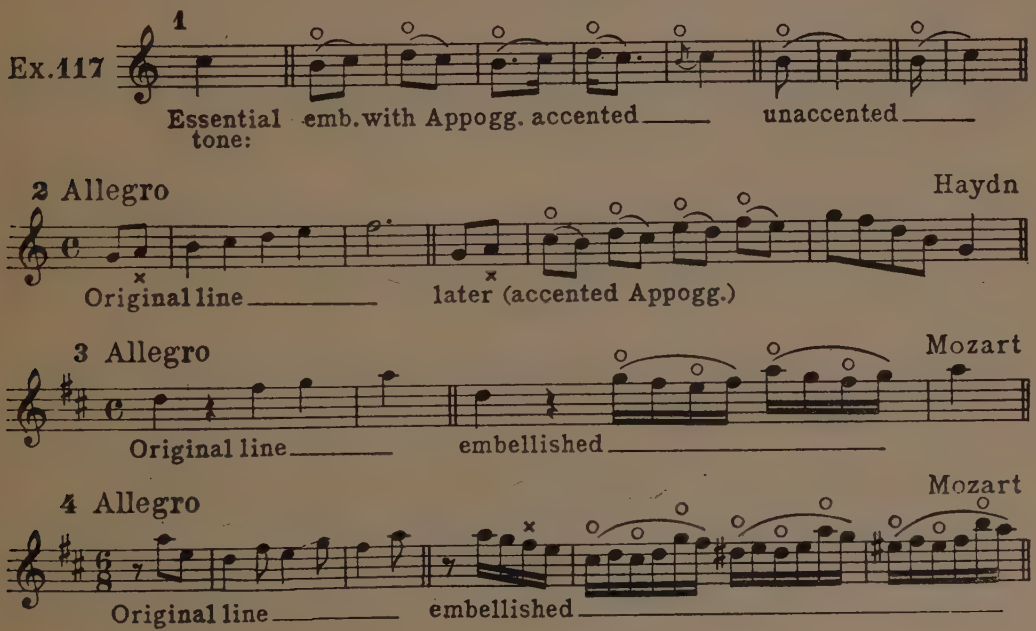
B. New melodies, with especial reference to these forms of embellishment.

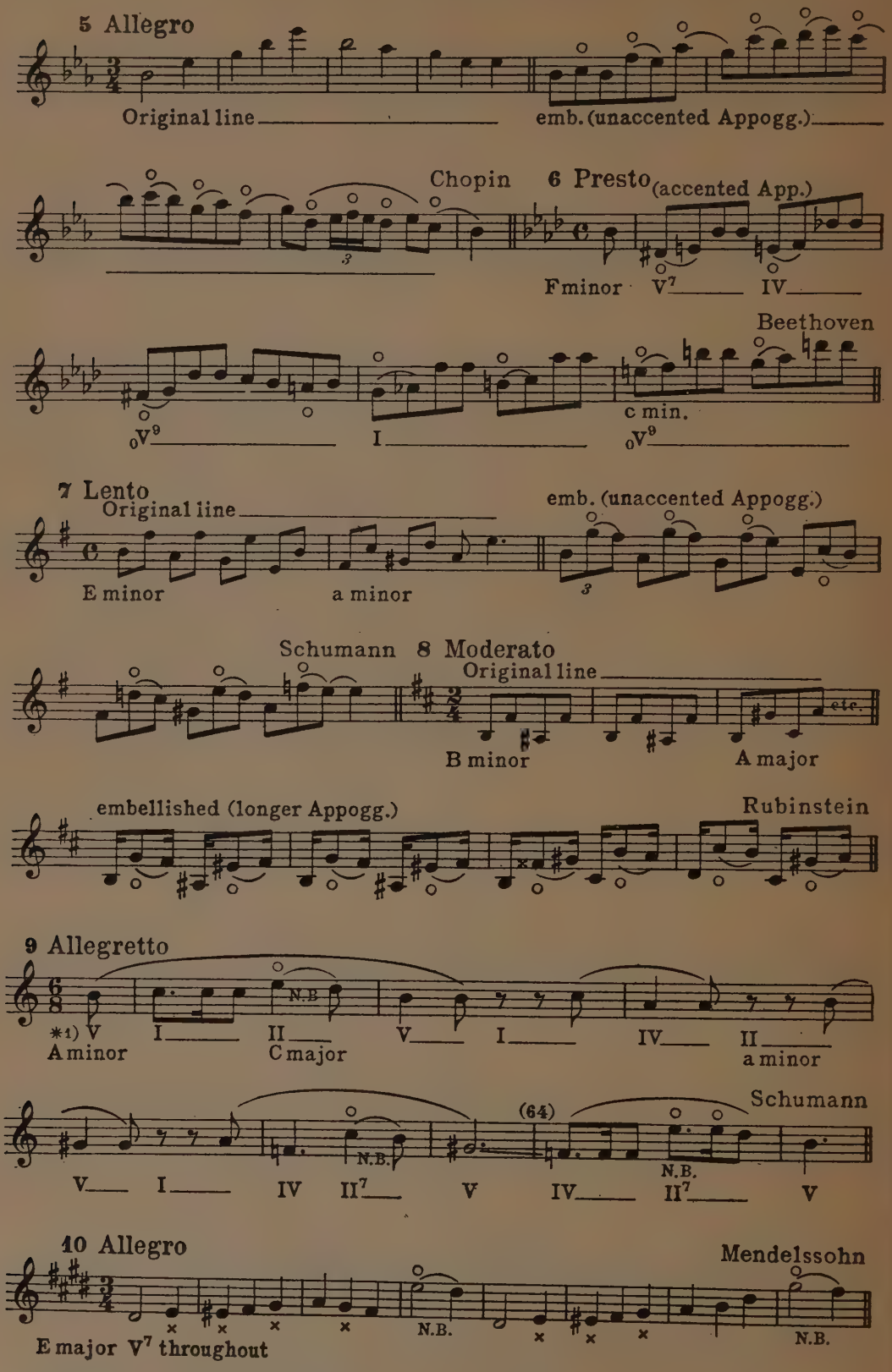
CHAPTER XXIX

NEIGHBORING-NOTE AS APPOGGIATURA

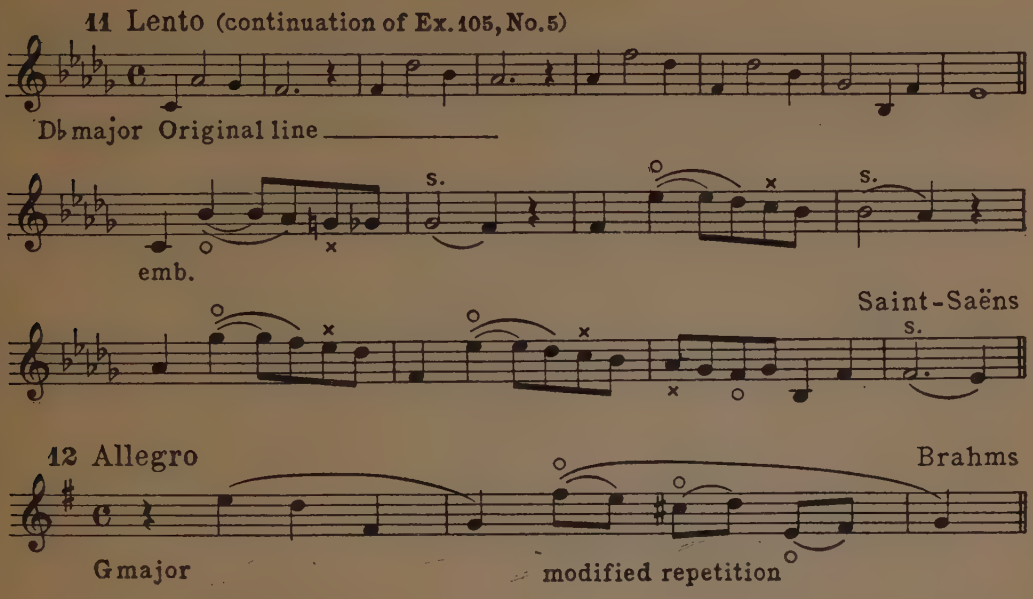
115. The neighboring-note, instead of appearing thus *between reiterations* of its principal tone, may, moreover, be placed *simply before* the latter—*preceding* it only, as prefixed grace-note, and forming an embellishing group of but *two* tones (compare par. 110 *a* and *b*). In this connection the neighboring-note is called an *Appoggiatura*. Its details are subject to the rules given in Chapter XXVII.

(1) The rhythmic form, and the location, of the 2-tone group are optional; but the appoggiatura is most commonly placed upon the *accented* fraction of the beat (like the suspension, or the accented passing-note, and, like these, changing the original location of the essential tone by shifting it forward); and the appoggiatura is quite frequently longer than its principal tone. For example:



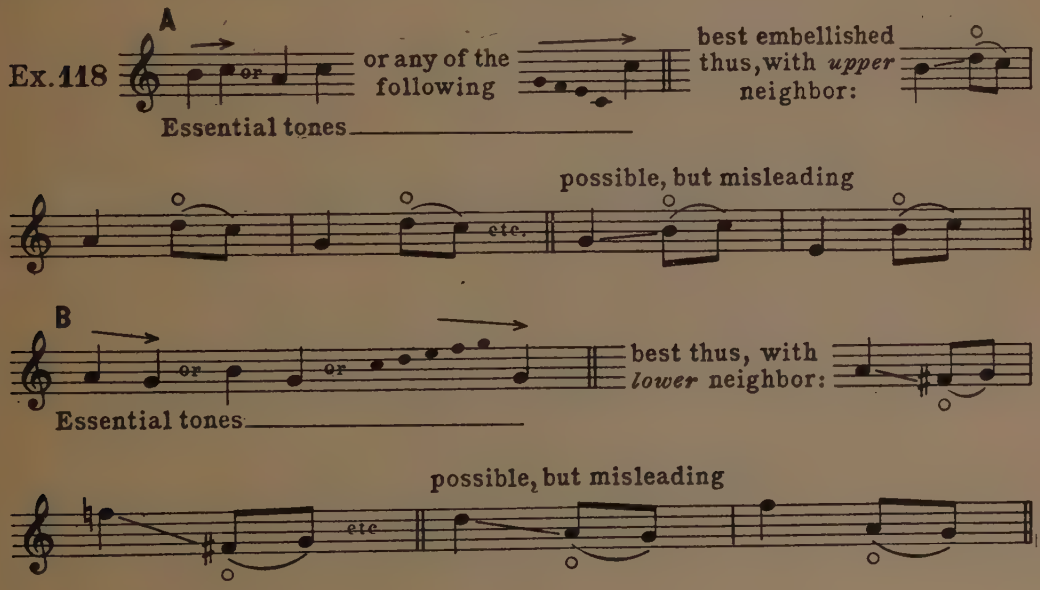


*1) Play all the indicated chords.



(2) The choice between upper and lower neighboring-note, as appoggiatura, may be determined, primarily, by the rules given above; that is, either according to the *direction* into the following essential tone (see Ex. 117, Nos. 6, 7, 9 and 11); or in *uniform* figures, as in Ex. 117, Nos. 2 and 8. But, in practical composition, the utmost freedom is exercised in this choice. In general, the upper neighbor is the more common. The greatest influence is apparently exerted by the location of the *preceding* tone; for instance:

An *upward* movement (especially with a skip) is usually made to the *upper* appoggiatura; and a *downward* progression to the *lower* one—of the following tone, of course. This simply corroborates the rule given in par. 23 *a*, and again in par. 75 *c;* that is, the appoggiatura is best approached (from any distance) in the direction *opposite to that of its resolution* (its obligatory step-wise progression into its principal tone). For illustration:

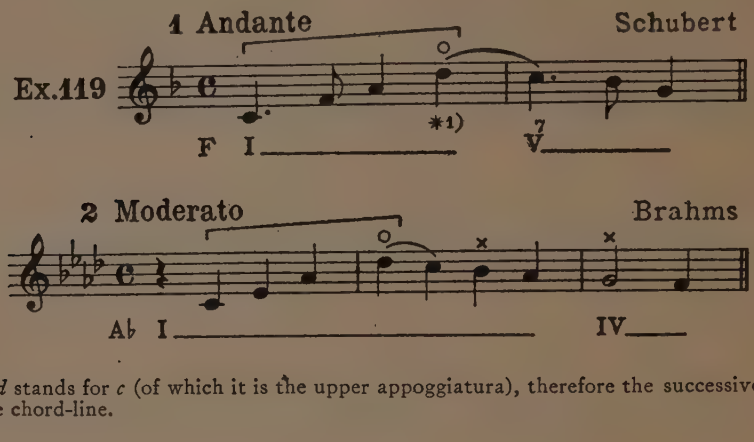


This rule prevails almost throughout Ex. 117; the only exceptions occur in No. 5 (second measure), and in No. 8 (second beat of measures 1, 2 and 4; first beat of measure 3); also Ex. 121, No. 5.

(3) The notation of the appoggiatura is defined *exactly* according to the rules given in par. 113 (Exs. 111 and 112).

(4) The presence of an appoggiatura justifies exceptions to the rule of successive skips in the same direction, given in par. 27 (Ex. 21, No. 2). For example:

Ex. 119



*1) This *d* stands for *c* (of which it is the upper appoggiatura), therefore the successive skips actually follow the same chord-line.

Lesson 29

A. A number of former melodies, to be embellished with the appoggiatura, in 2-tone groups; either at single points, or, in melodies of uniform rhythm, at each tone throughout.

B. New melodies, 4 and 8 measures, major and minor alternately, in various species of measure—with especial reference to this form of embellishment. Former devices must be borne in mind and employed.

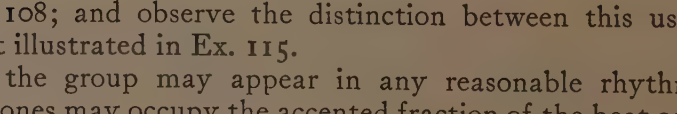
CHAPTER XXX

DOUBLE-APPOGGIATURA

116. (*a*) In a similar manner, and with similar, though much heightened, effect, *both the upper and lower neighbor may successively precede their mutual principal tone, as Double-appoggiatura.* The first appoggiatura does not progress directly into its principal tone, but passes first over to the opposite neighbor (of the *same* principal tone), thus producing a new variety of the 3-tone group.

For example:

Ex. 120

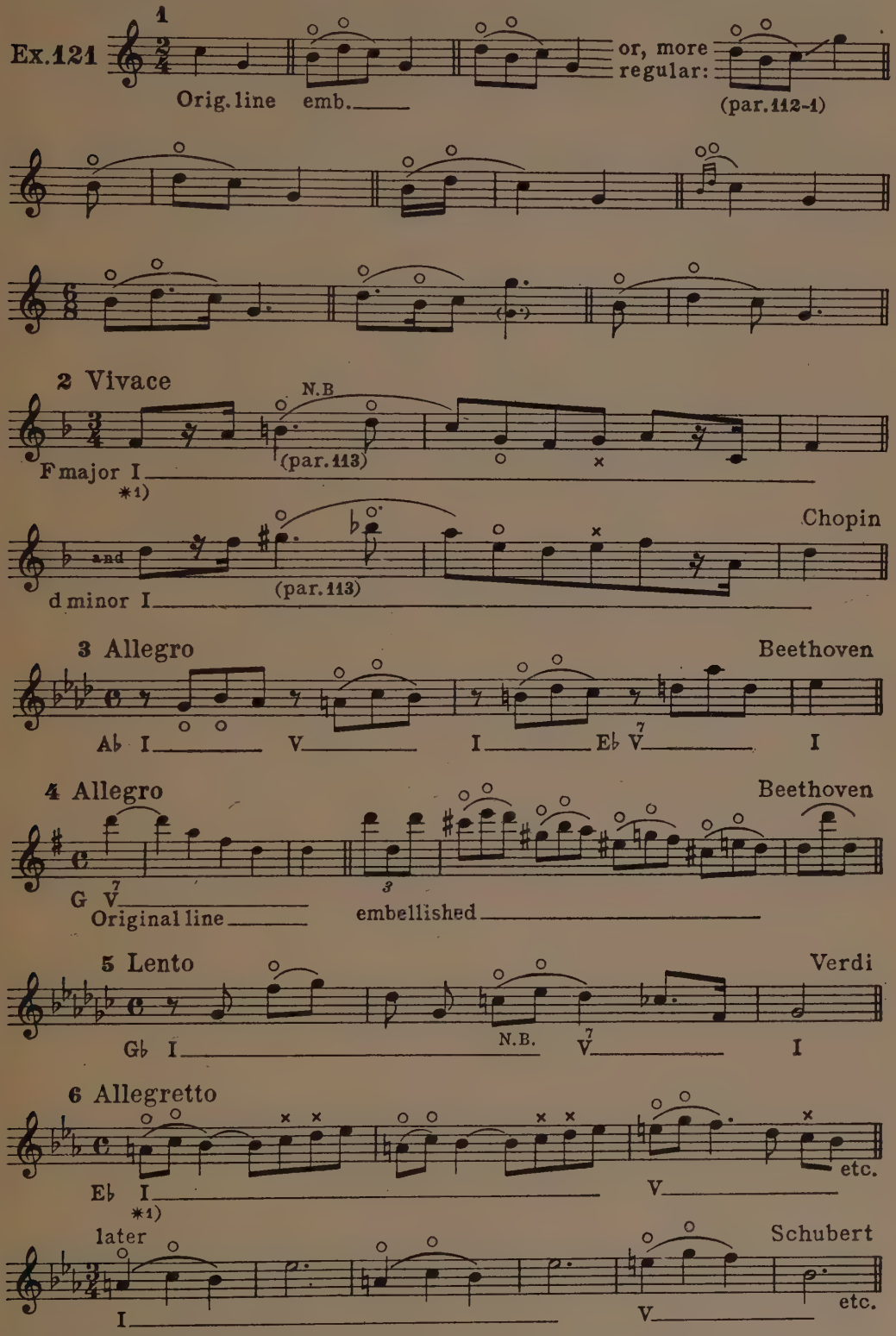


Essential tone: emb. with Double-appoggiatura

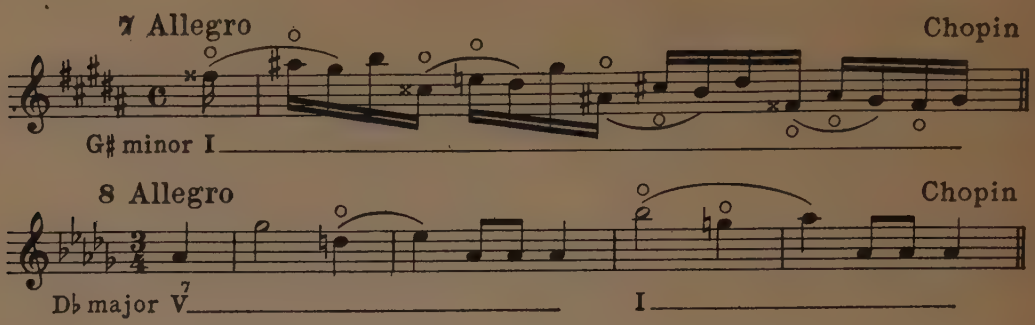
Compare Ex. 108; and observe the distinction between this use of both neighbors, and that illustrated in Ex. 115.

(*b*) As usual, the group may appear in any reasonable rhythmic form; either of the three tones may occupy the accented fraction of the beat or rhythmic

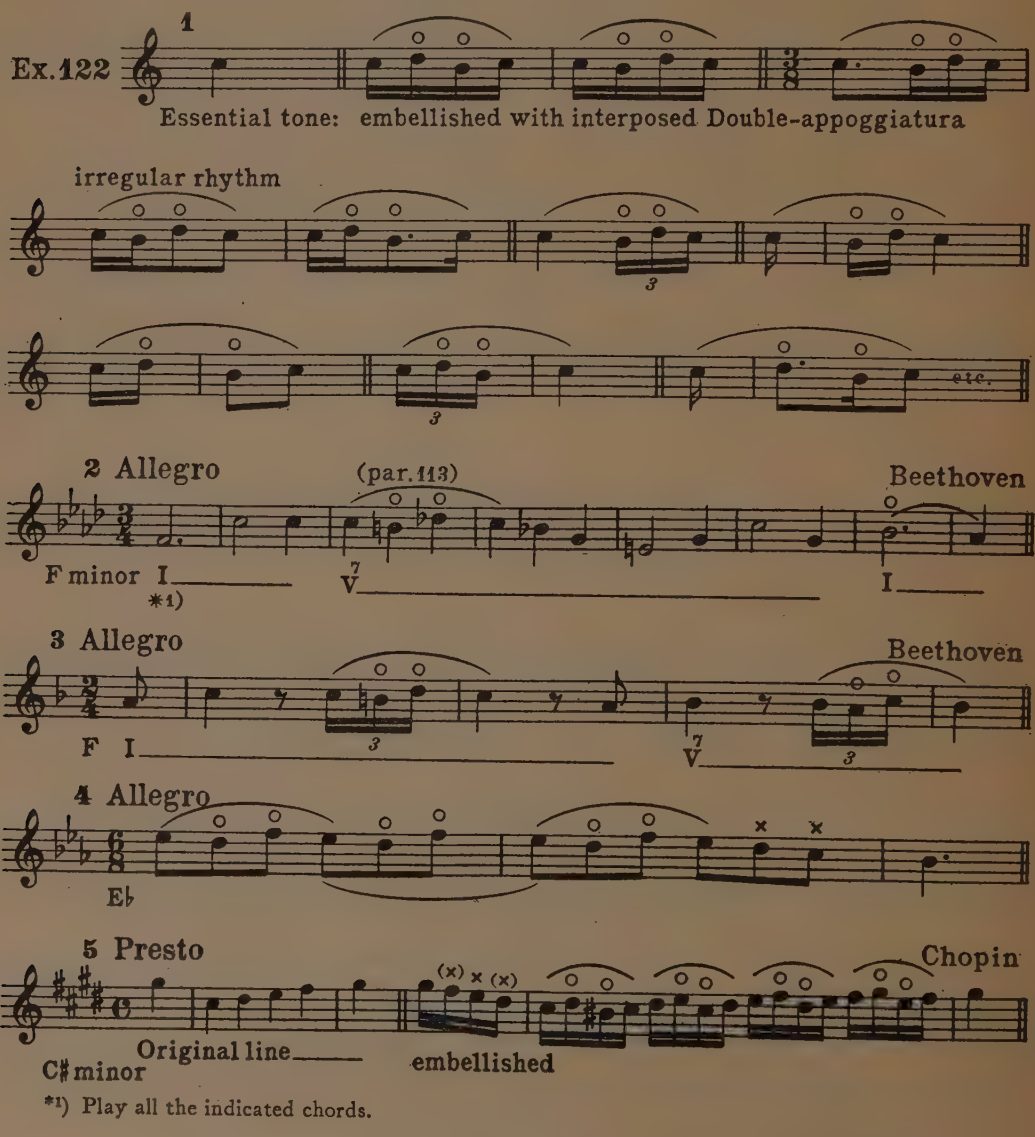
group; and the time-values are almost wholly optional. The details of treatment conform to the rules and illustrations of the preceding chapter. For example:



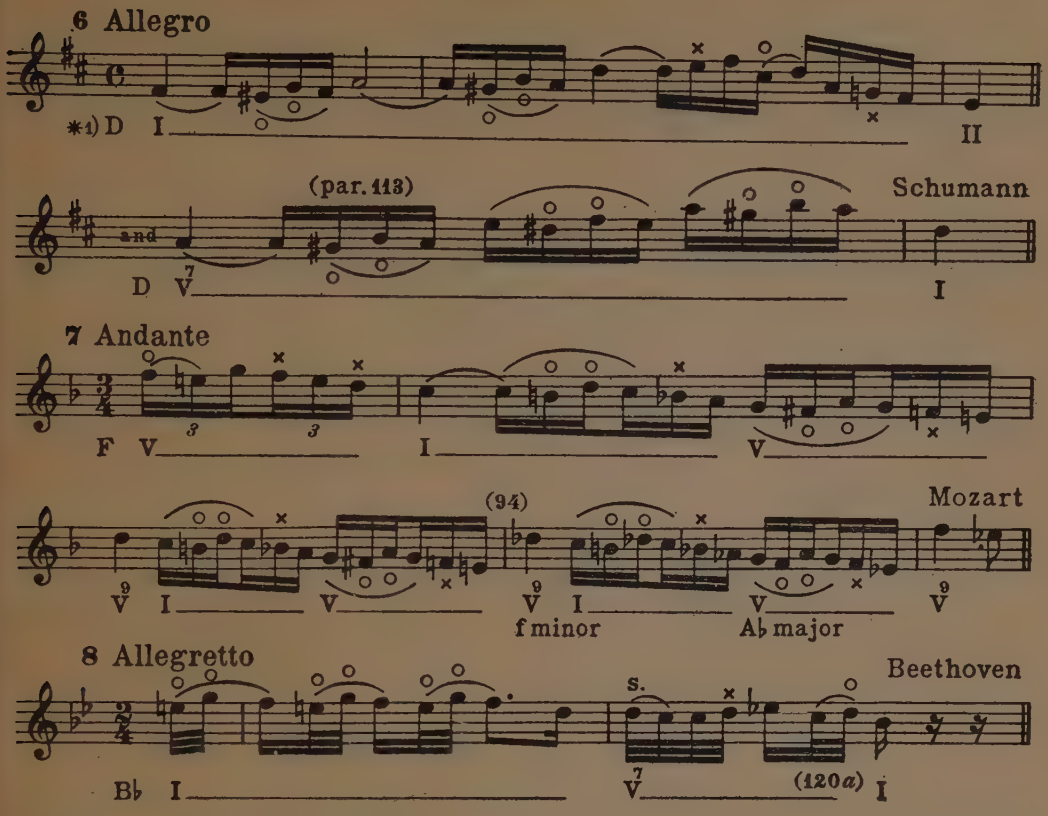
*1) It is absolutely necessary *to play all the indicated chords* with the left hand, in order to understand these embellishments.



117. Very frequently the Double-appoggiatura is *preceded*, as well as followed, by the principal tone, thus extending the figures shown in Exs. 121 and 108 to a new species of *four-tone* group, which is one of the most convenient, effective and common forms in the entire range of melodic embellishment. The reiteration of the principal tone is separated by *both* the upper and lower neighbor *in succession*—in either order, and in any rational rhythmic form. Thus:

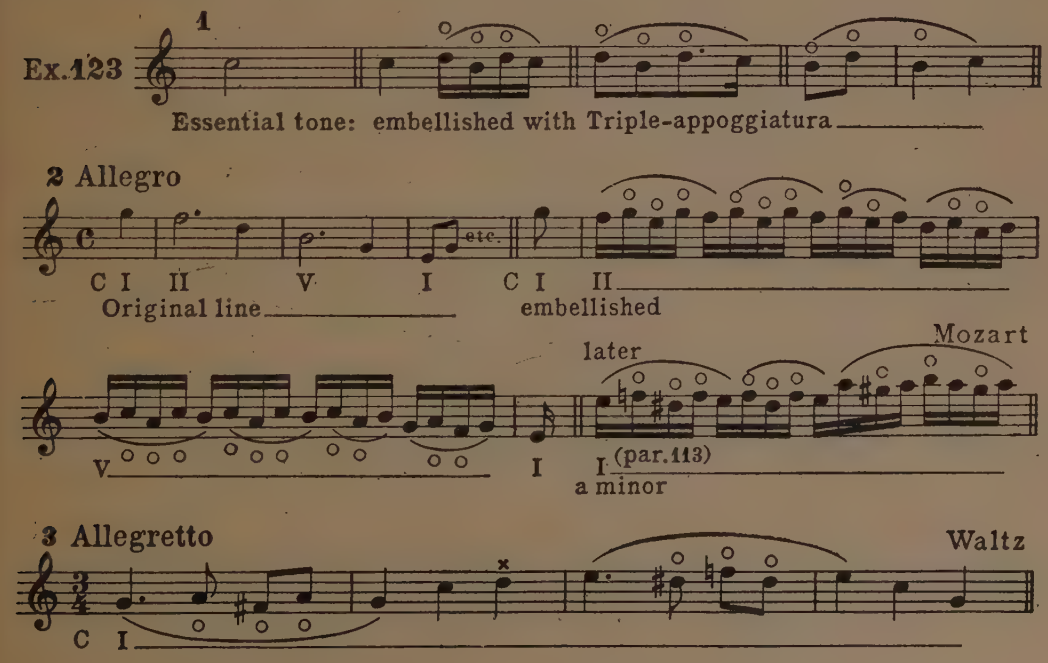


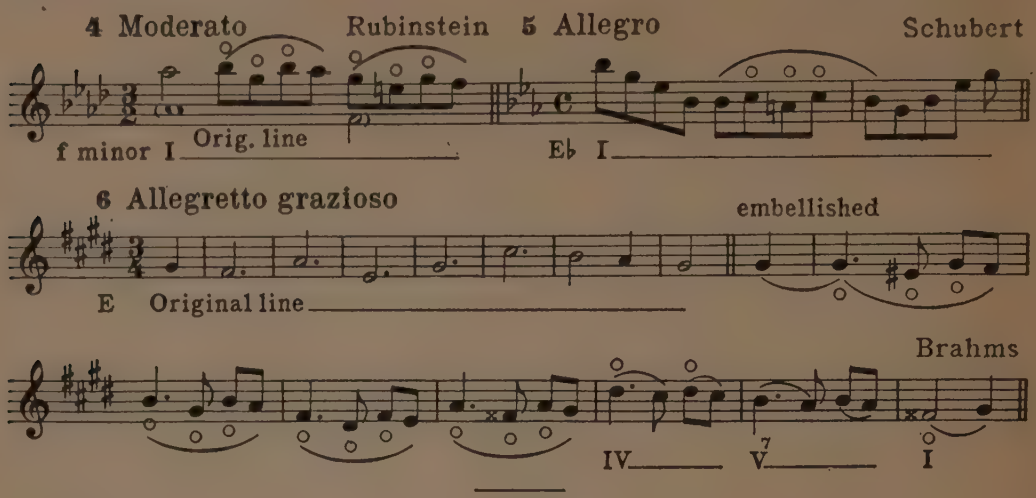
*1) Play all the indicated chords.



*1) Play all the indicated chords.

118. In rare instances, the number of these interposed neighboring-notes is increased to *three*, by returning to the first appoggiatura before passing on into the essential tone. Thus:





Lesson 30

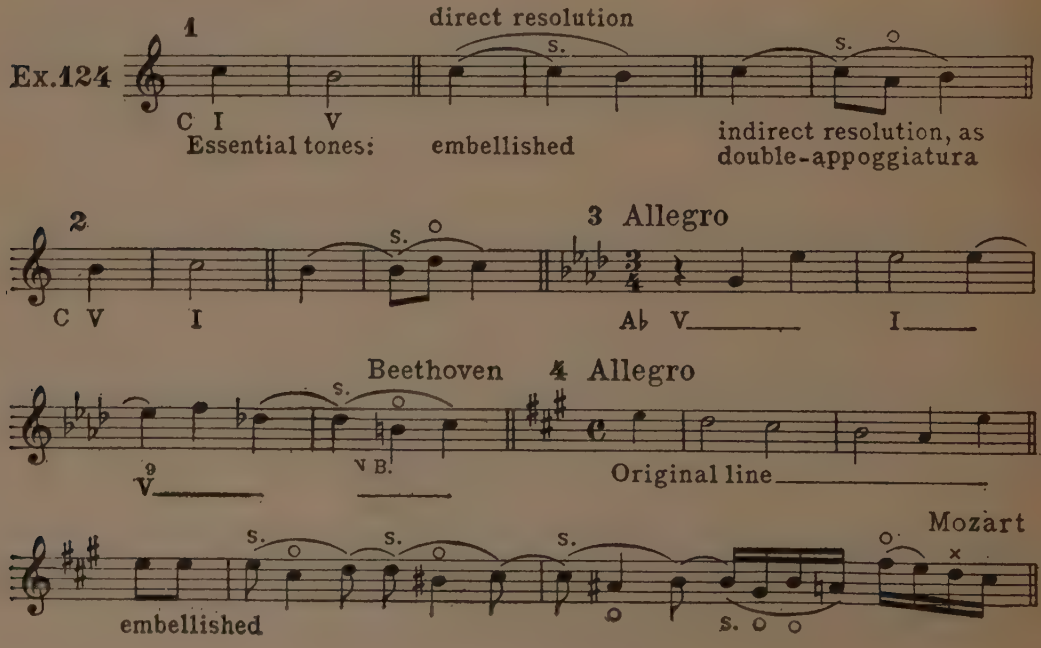
A. A number of former melodies, to be embellished with the Double-appoggiatura, in the 3-tone and 4-tone groups above illustrated; either occasionally, or continuously.

B. New melodies, 4 and 8 measures, major and minor, in various species of measure, with special reference to this form of embellishment.

CHAPTER XXXI

APPOGGIATURAS, CONTINUED

119. The double-appoggiatura sometimes appears in connection with the suspension, as "indirect resolution" of the latter. The suspension, as is clearly shown in Chapter XXIII, is *always a neighbor* of the following essential tone—because of its invariable application at a *step-wise* progression—either above or below. Therefore, the suspension may be regarded as an appoggiatura, and be conducted first into the *opposite neighbor*, before the essential tone follows, precisely as shown in par. 116 *a*. For example:

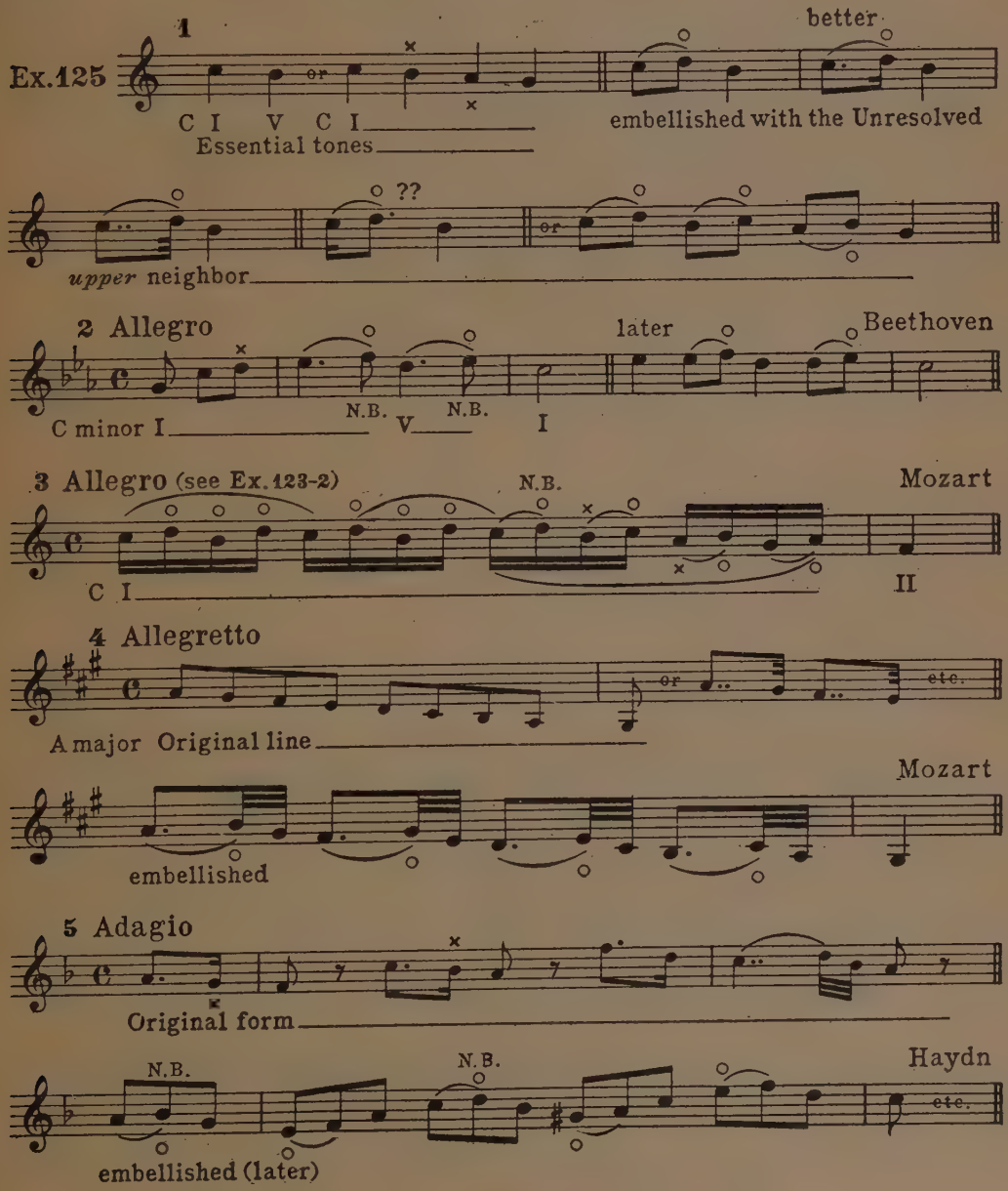


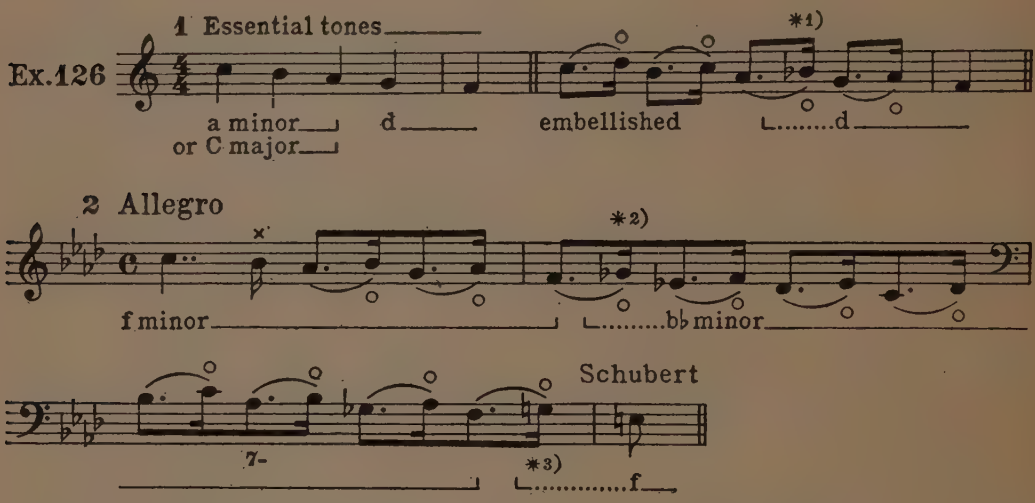
The Unresolved (Upper) Neighboring-note

120. The strict rule of the neighboring-note, as seen throughout the preceding chapters, is, that it *must be followed by a step-wise resolution into its principal tone*—either immediately, or after swinging over into the opposite neighbor of that principal tone.

(*a*) A peculiar, but not uncommon, exception to this rule is, that the **upper** neighboring-note, after following its principal tone, may *leap down a 3rd.* In other words—the *upper* neighbor may stand between two principal tones that represent a *descending step-wise* progression. The result is best when the principal tones are both harmonic; but it is applicable to any weighty tones, even when one, or each of them, is a passing-note.

This—the "unresolved"—neighboring-note is *always unaccented*, and *usually short* (like the anticipation, which it most resembles in origin and character). Thus:

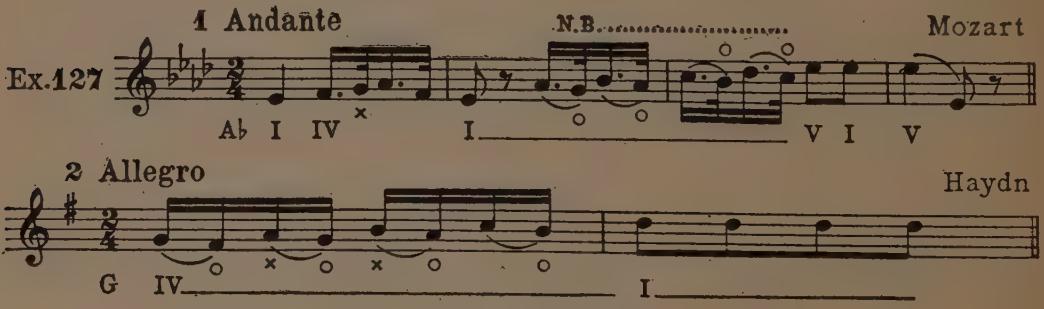


(*b*) If a modulation is made, during the group with an unresolved neighbor, the latter must agree in notation with the scale of the *following* principal tone—of which, as above stated, it is properly speaking an anticipation. Thus:

*1) Not b♮, unless the key remains *C* throughout. B♭ is necessary, however, if the key changes to *d* minor.

*2) G♭, on account of the modulation into *b*-flat minor.

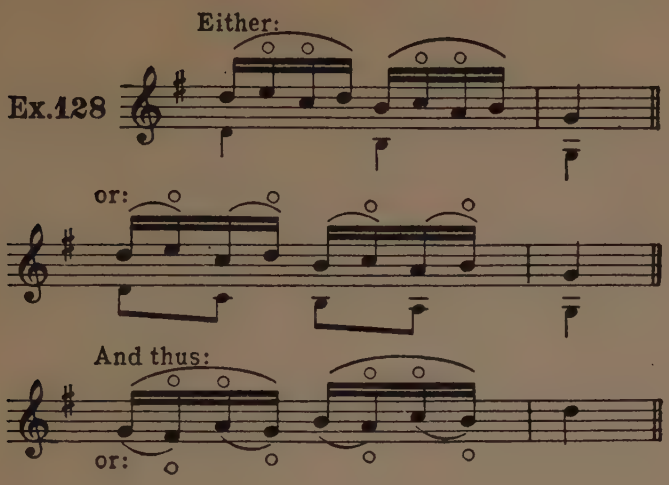
*3) G♮, because of the change to *f* minor.

(*c*) *Very much* more rarely, this device is reversed; that is, the *lower* neighbor is inserted between step-wise *ascending* tones. The rules correspond to the preceding. Thus:



(*d*) When the rhythm is uniform, and the tempo rapid, as in some of the above illustrations, these unresolved lower neighbors may, it is true, often be analyzed as a Double-appoggiatura. This is probably the case with all of Ex. 127. Further:

Ex.128



Lesson 31

A. A number of former simple melodies (including those of Lesson 23), to be embellished with suspensions with indirect resolution (par. 119); and with unresolved upper neighboring-notes, as shown above.

B. New melodies, with special reference to these embellishments.

CHAPTER XXXII

EVOLUTION OF MELODIC GERMS

121. The application of these various classes of embellishments is likely, in many cases, to be determined upon some broader basis than the general purpose of ornamenting individual tones of a simple melodic line.

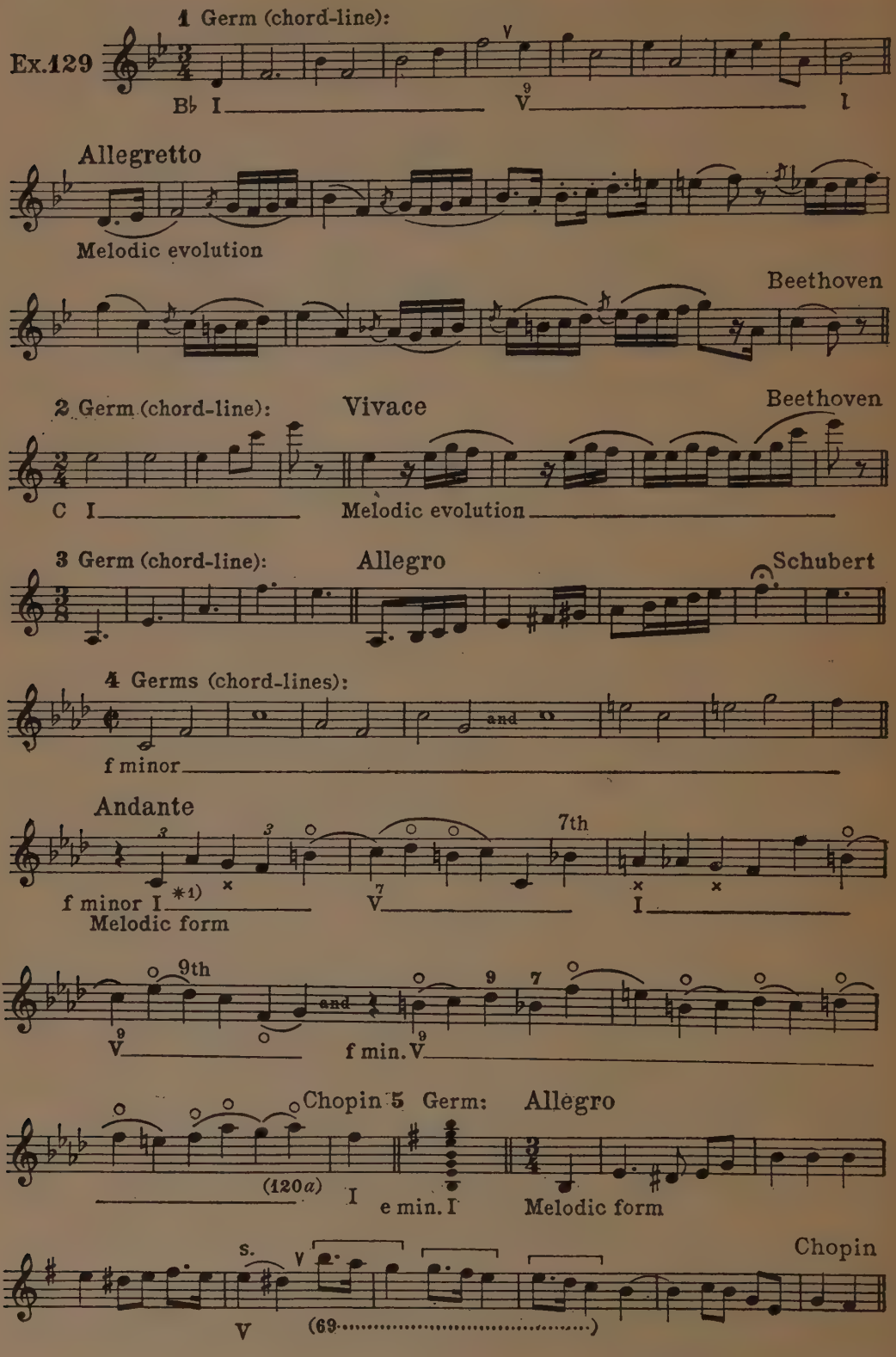
The development or evolution of an elaborate melodic figure, or complete phrase, out of two or three fundamental tones, by miscellaneous methods of embellishment and repetition, has been repeatedly exhibited in the foregoing examples; and while such products are not, as a rule (in *advanced* musical thought), the result of deliberate intention, they are none the less surely thus simple in their original germinal form, *and must have existed in this simple form* in the firmly established melodic habits of the composer—even when they appear to have issued spontaneously from his mind, directly, in their complete ornate and characteristic shape.

This process of melodic evolution is so natural and so wholesome, and the evidences of its presence in classic melodic thought are so clear, so positive and so instructive, that its systematic exercise is of vital importance to the student who aims to acquire habits of healthy and facile melodic conduct.

The only rules are: that the fundamental tones (the **germ**) shall form a *perfectly faultless and natural* melodic figure, at least free from extreme irregularities; and that the manipulation of it into an ornate phrase shall be coherent, smooth, well-balanced (as concerns the rhythmic and syntactic exterior), and free from eccentricity.

122. Hence, an ornate melodic sentence may conceal (perhaps so cleverly that its presence may scarcely be heard—though it is certain to be *felt*) a part of the line of the scale; or the simplest elements of the Tonic chord, or Dominant chords.

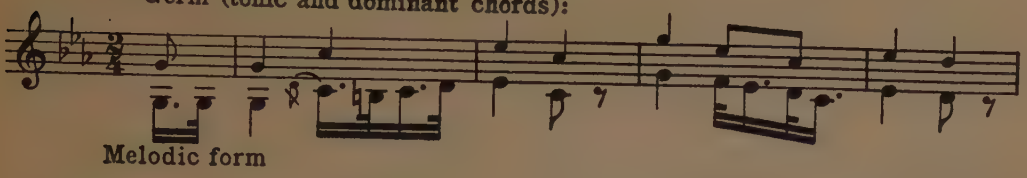
The following illustrations are to be very studiously examined *and analyzed:*



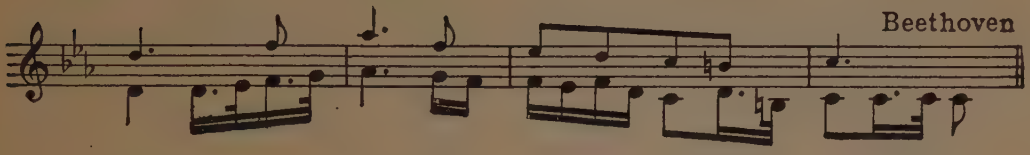
*1) Play all the indicated chords.

6 Adagio

Germ (tonic and dominant chords):

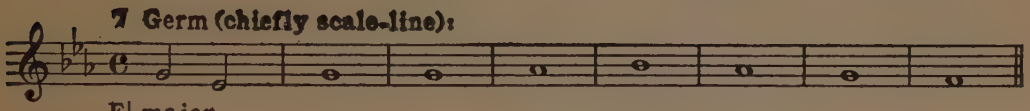


Melodic form



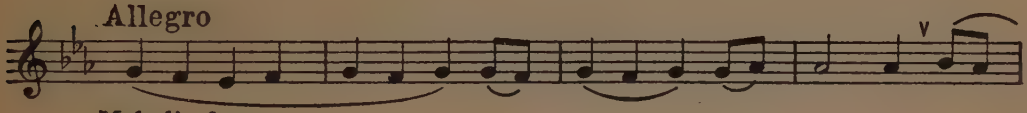
Beethoven

7 Germ (chiefly scale-line):



E♭ major

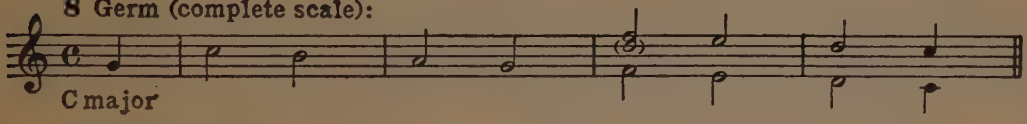
Allegro



Melodic form

Beethoven

8 Germ (complete scale):



C major

Allegro

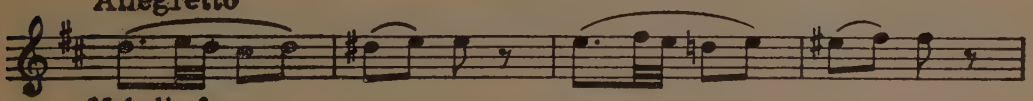
Brahms

Melodic form

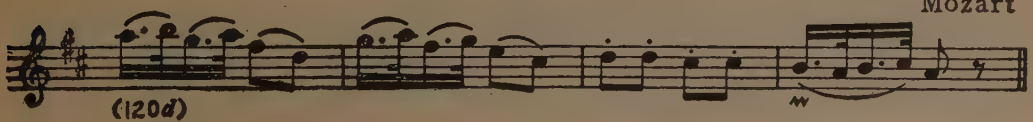
9 Germ (chiefly scale-line):

D major

Allegretto

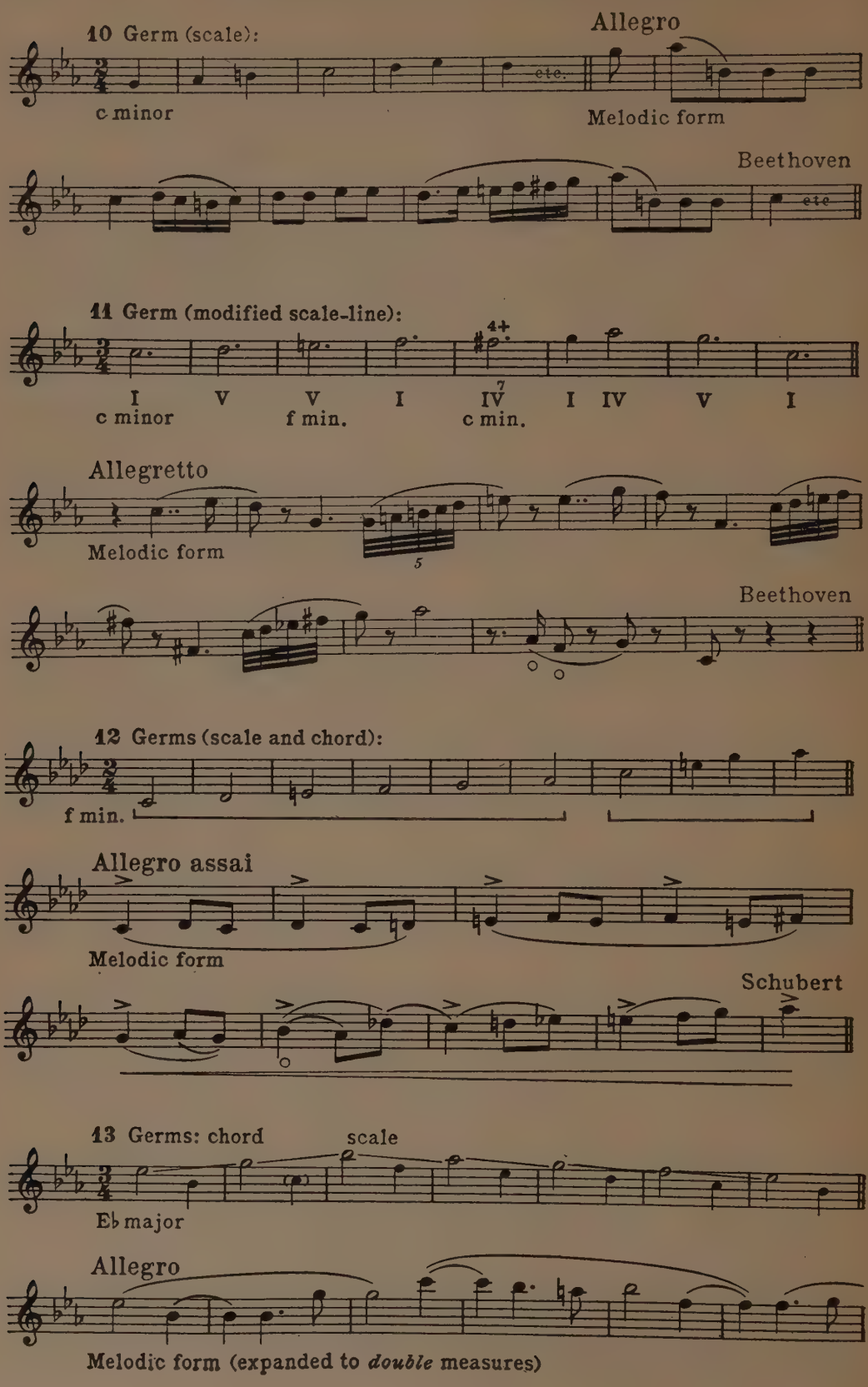


Melodic form

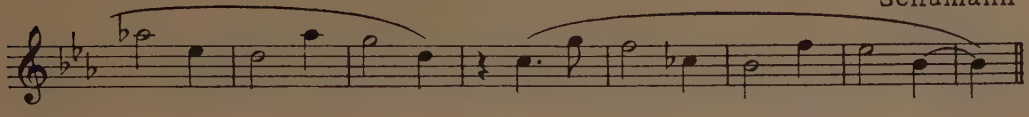


Mozart

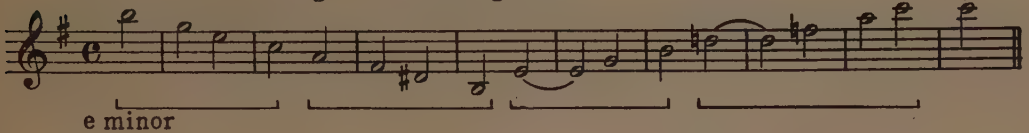
(120d)


10 Germ (scale):
c minor
Allegro
Melodic form
Beethoven
11 Germ (modified scale-line):
I V V I IV7 I IV V I
c minor
f min.
c min.
Allegretto
Melodic form
Beethoven
12 Germs (scale and chord):
f min.
Allegro assai
Melodic form
Schubert
13 Germs: chord
scale
Eb major
Allegro
Melodic form (expanded to double measures)

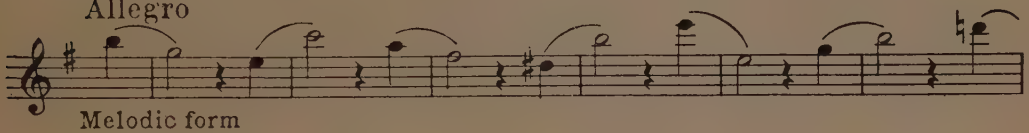
Schumann



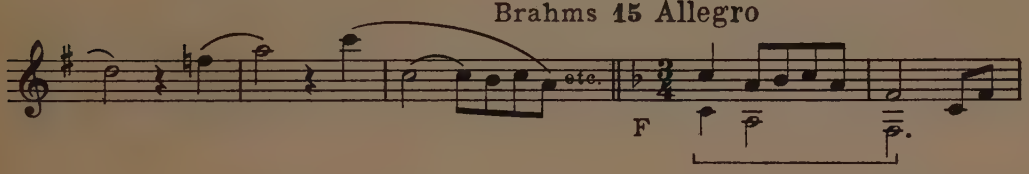
14 Germ (descending and ascending 3rds):



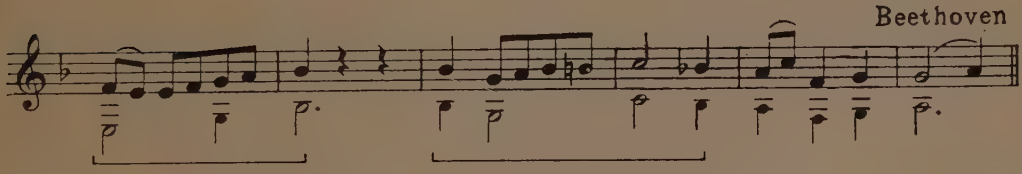
Allegro



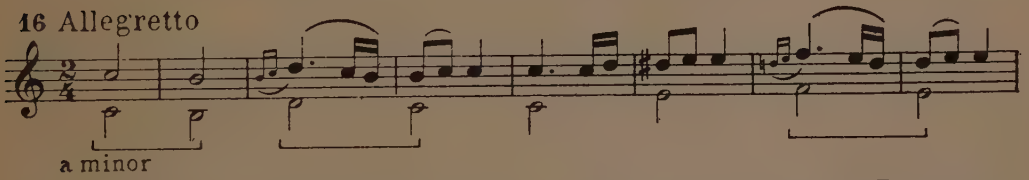
Brahms **15** Allegro



Beethoven



16 Allegretto



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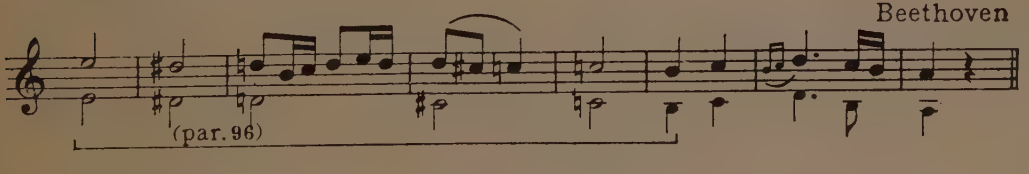
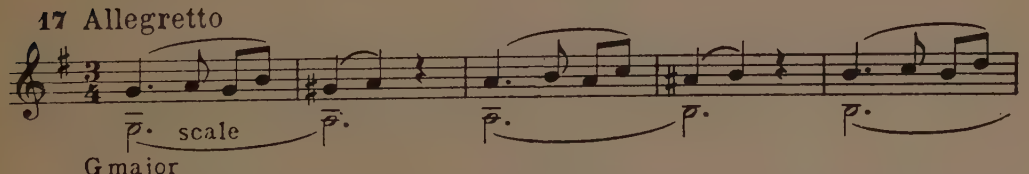
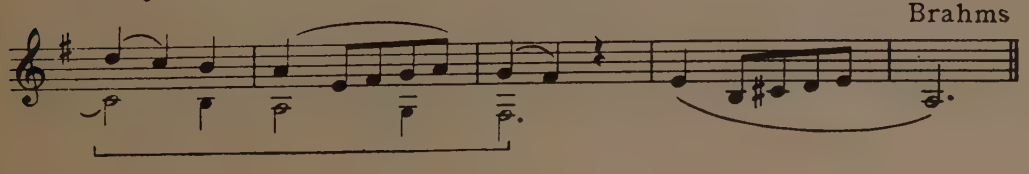

17 Allegretto



Brahms



123. Such simple germs, derived directly from the *scale*, or from some primary *chord-line*, are—like the soil—common property, open to the use of all humanity.

In the *choice* of these germs no originality can be exercised, or proven—merely common sense.

But their **manipulation**—the method, and the extent, of their embellishment and development—exhibits the *individuality of the composer*, the particular quality and calibre of his innate musical susceptibility, or the degree of discrimination and "taste" that he has acquired by persistent and thorough exercise of such established technical methods as those expounded in the present treatise; devices that may possibly lead onward into yet undiscovered modes of treatment.

This is one of the most obvious and natural phases of the apparently occult, but in reality very manifest, Science of Originality.

Lesson 32

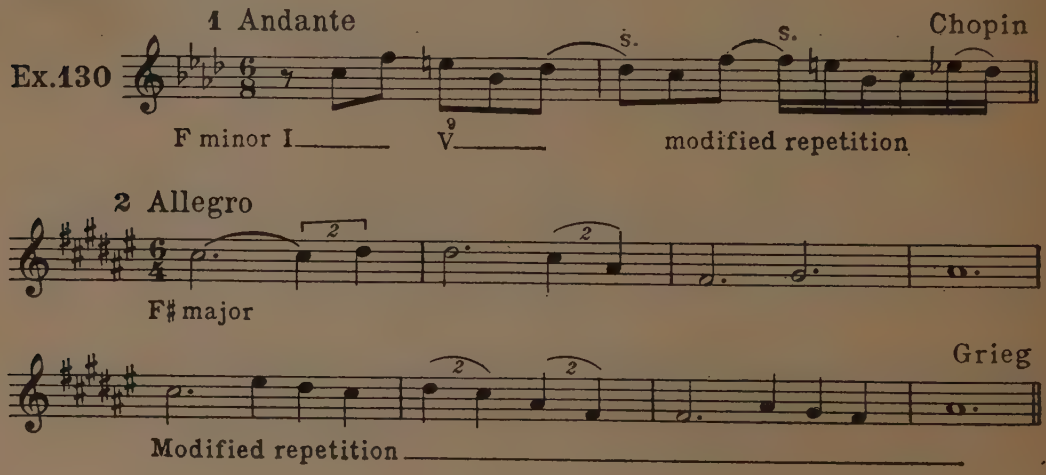
The evolution of complete, ornate and characteristic melodic sentences, 4, 8, 12 or 16 measures in length (major and minor alternately, and in all species of measure), out of simple germs, imitating the melodic and rhythmic methods shown in the above example.

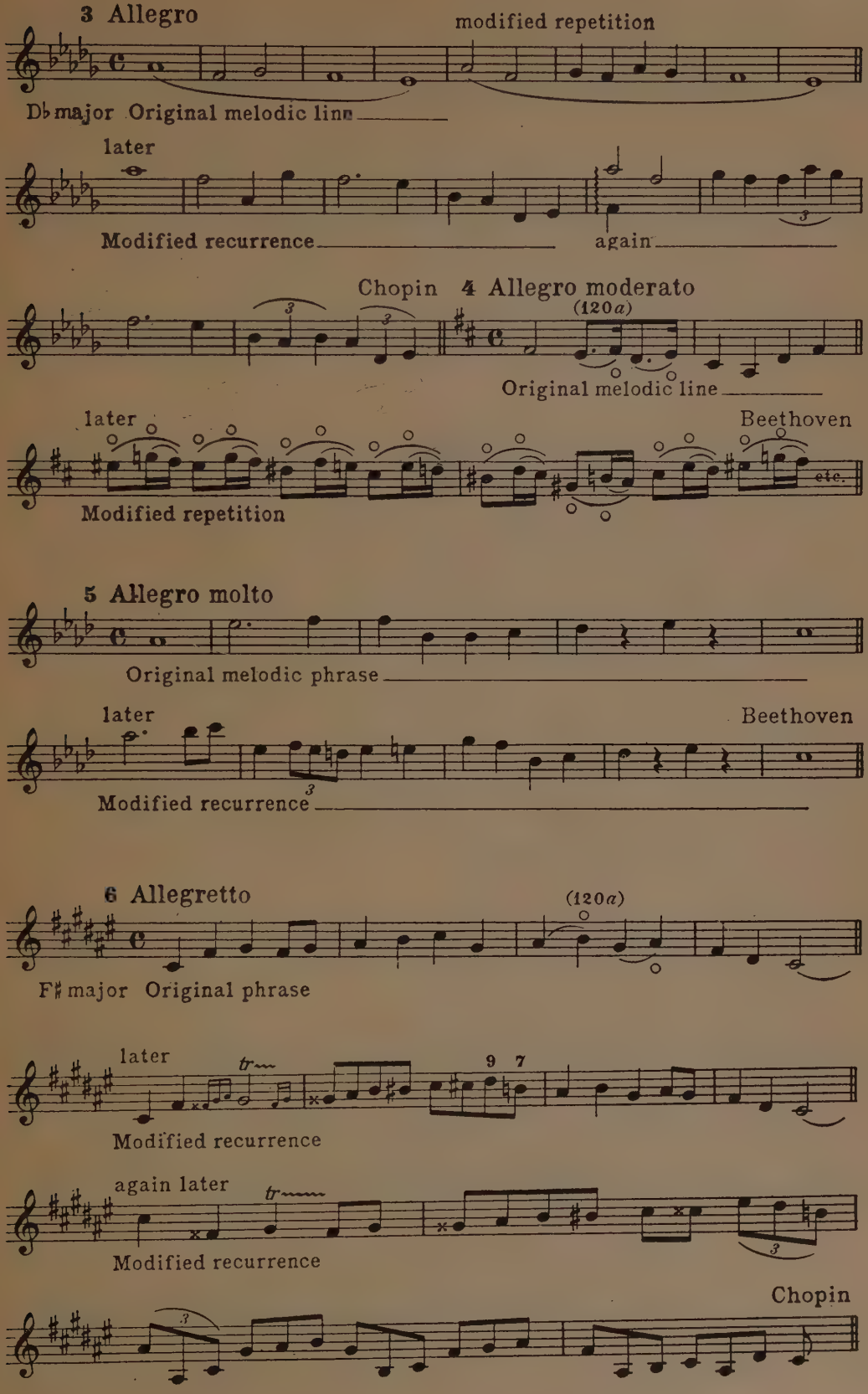
CHAPTER XXXIII

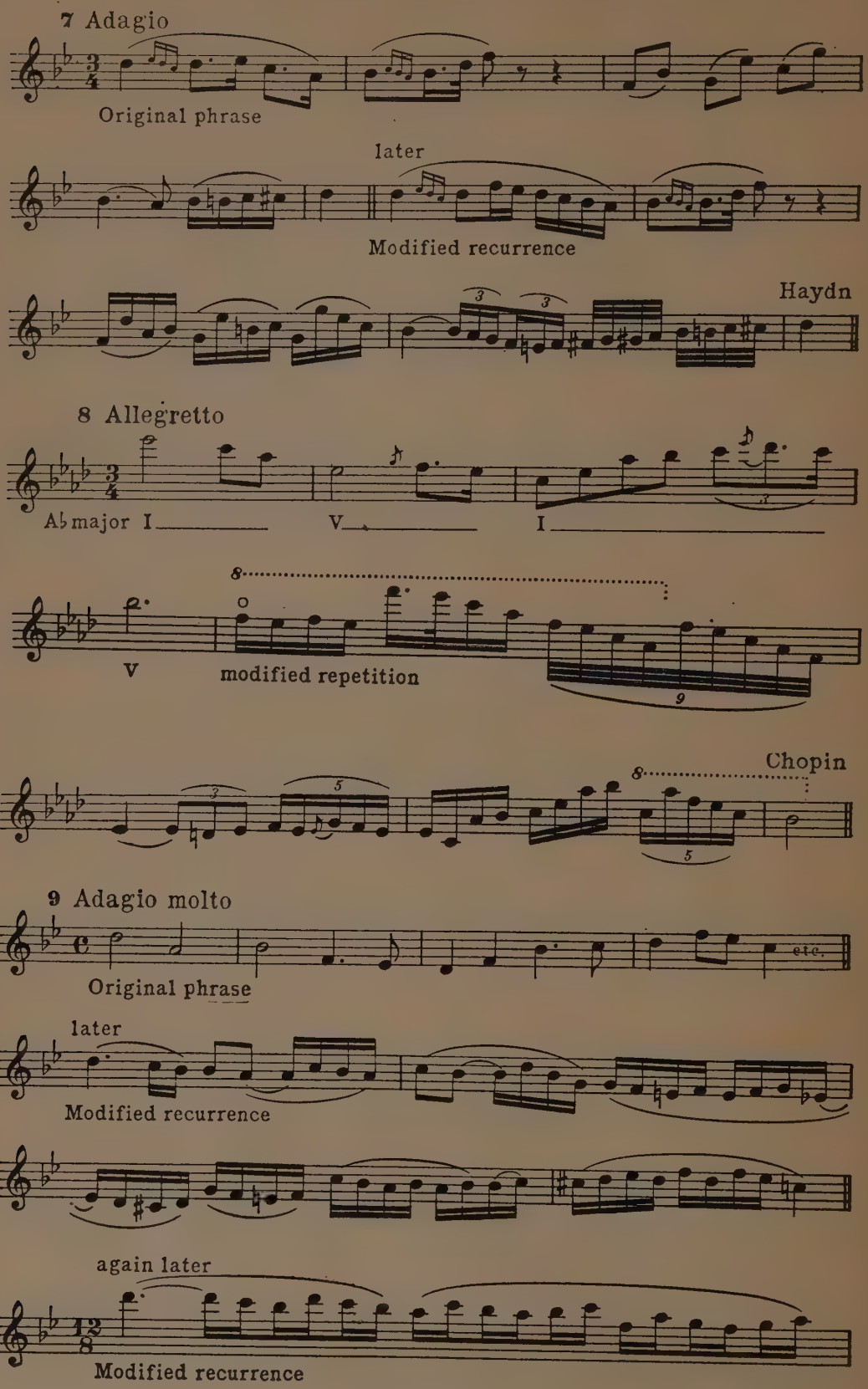
MELODIC EVOLUTION, CONTINUED

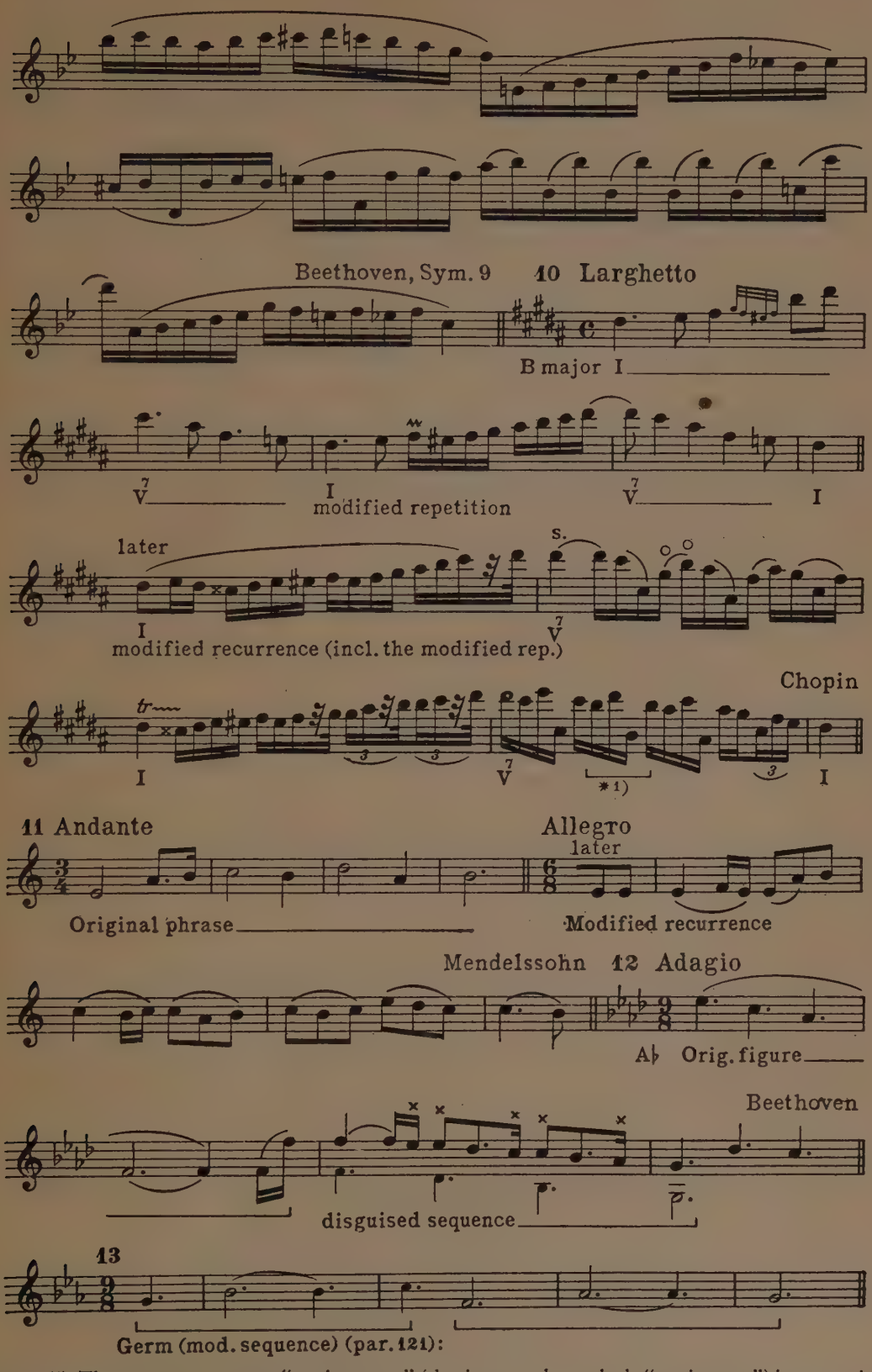
Application to Repetition and Sequence

124. Further, the application of these embellishing processes may serve to disguise, or to heighten the effect of, repetitions, sequences, and recurrences of preceding figures, or phrases, in general. Review the text of Chapters X and XI; see Ex. 100, No. 3; Ex. 106, No. 4; Ex. 115, No. 10; and examine and *analyze* the following, thoroughly:

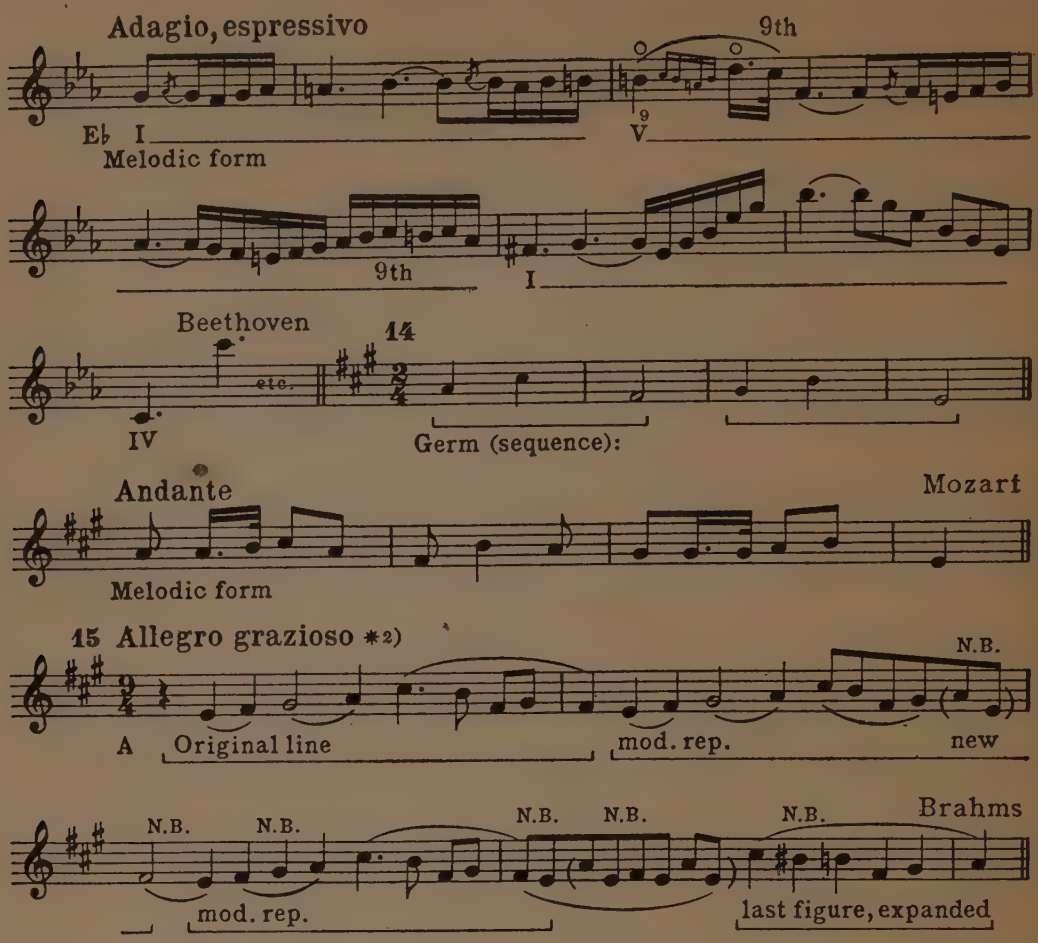



3 Allegro
modified repetition
D♭ major Original melodic line
later
Modified recurrence
again
Chopin 4 Allegro moderato
(120a)
Original melodic line
later
Beethoven
Modified repetition
etc.
5 Allegro molto
Original melodic phrase
later
Beethoven
Modified recurrence
6 Allegretto
(120a)
F♯ major Original phrase
later
Modified recurrence
again later
Modified recurrence
Chopin


7 Adagio
Original phrase
later
Modified recurrence
Haydn
8 Allegretto
A♭ major I
V
I
V
modified repetition
Chopin
9 Adagio molto
Original phrase
later
Modified recurrence
again later
Modified recurrence



*1) These tones represent a "passing-*group*" (that is, more than a single "passing-*note*") in sequential formation.



*2) This last illustration comes under the head of "manipulation" in general; it is based more upon *rhythmic* modification than melodic embellishment.

Lesson 33

A. Former, or new, 4- and 8-measure melodies, with **embellished repetition.**

B. Melodies, of optional length, with special application of the modified (embellished) repetition, sequence, and recurrence.

Simple harmonic accompaniment may be added, at the discretion of the teacher.

CHAPTER XXXIV

MELODIC EXPRESSION. CONCLUSION

125. As stated in the preface, the foregoing pages constitute a course of systematic exercise in melody *invention*, only; not melody conception. For the latter there is, and should be, no other guide than the individual impulses of the maturing composer, founded upon, and controlled by, such natural and correct

habits of melodic thought as he may have been fortunate enough to establish in early youth.

The transition from invention into conception is signalized by the increasing assertion of personal *emotional* impulses (*feeling*, as distinguished from thought), through which the element called Expression is instilled into the otherwise purely mechanical product, and the distinctions of Style, both individual and general, are created.

126. The presence of this element of Expression is manifested by an independent inclination to discriminate and choose between the following attributes of musical style:

(*a*) Between the major and minor **Modes;** the latter of which is more passionate and sombre, the former brighter and more vigorous in effect, as a common rule.

(*b*) Between the duple and triple species of fundamental **Rhythm;** the former more sturdy, the latter more graceful.

(*c*) Between rapid and slow **Tempo,** or degree of fundamental motion. This distinction influences, somewhat, even the technical formation of the melodic sentence. In slow, or moderate, *tempi*, there is likely to be more *scale* than *chord*-derivation; considerable ornamentation is appropriate and necessary, and much—even extreme—diversity of tone-values is possible. On the contrary, in more active or rapid *tempi*, *chord*-derivation is apt to predominate over scale-derivation, though rapid scale-passages (as embellishment by passing-notes) are by no means infrequent; less ornamentation is likely to appear, and diversity of time-values is more limited, i.e., the rhythm is more nearly uniform.

(*d*) Between such conventional **Styles** as distinguish one class of composition from another (i.e., the Waltz from the Nocturne, the March from the Barcarolle, etc.). These are subject to no other laws than those of convention, or popular usage, and are best learned by observation.

127. All of these general qualities of melodic conception demand the more advanced discipline of musical form, and can therefore be exercised only experimentally and briefly, at the discretion of the teacher, in the present course of melodic practice.

VOCAL SETTING

128. The most natural and wholesome artificial stimulus of definite and significant Expression in melody-invention, is that afforded by the *vocal setting*, or "melodizing," of a line or stanza of text. The simply mechanical endeavor to follow and confirm, as closely as possible, the varying shades of poetic and prosodic (or declamatory) expression of the given text, is calculated to arouse and develop the student's individual sense of Expression, and prepare for its untrammeled operation in the domain of *absolute* (instrumental) music.

129. The details of melodic effects, which find their parallels in the undulations of poetic expression, may be described approximately as follows:

(*a*) An *ascending* succession of tones, along the scale-line, indicates, ordinarily, an *increase* of emotional tension, or emphasis; a *descending* succession, *relaxation.*

(*b*) The effect of *step-wise* progressions is that of *gradual and smooth* change —increase or decrease of the degree or stress of feeling. Whereas, when the tones progress in *skips*, either way, these changes of feeling are more *abrupt and positive*, about in proportion to the size of the skips.

(*c*) The progression in *chromatic* tones is more *seductive or passionate*, as a rule, than diatonic (that is, scale) successions, and usually in proportion to their speed.

(*d*) The changes in force indicated by *crescendo* and *diminuendo*, arouse exactly similar impressions of increasing or decreasing volume or emphasis of feeling; the extremes of *fortissimo* and *pianissimo* indicate, respectively, utmost power or *nearness*, and utmost gentleness or *remoteness*.

(*e*) *Sudden* changes of force (*abrupt forte* or *piano* effects) corroborate swift, perhaps violent, impulses of emotion; these may be emphasized by simultaneous sudden changes of register or pitch; namely, wide skips, the effect of which, as stated at *b*, is similarly abrupt and vigorous.

(*f*) The musical sense of a tone is powerfully influenced by its location and value in the rhythmic group. If it be placed upon the *accented* beat, or if its time-value be increased, such musical meaning as it possesses (absolute or comparative), is brought out with corresponding force. And, on the other hand, its location upon an *unaccented* beat, or its contraction to a brief time-value, diminishes the effect and value of its musical "meaning."

(*g*) The definition of tonal "meanings," and the bearing of the above upon them, may be roughly stated thus:

The chord-root is powerful; the chord-third sweeter and more flexible; the chord-fifth soft and tender. If placed upon the accented beats, or lengthened, they impart these respective qualities to the entire rhythmic group in which they occur.

The chord-7th and 9th, and the suspensions, are keen, conspicuous, and even obtrusive (in proportion to the degree of their dissonance); if accented, their effect is heightened; if prolonged, the effect of strain or tension is created. Appoggiaturas are similar, but usually still more pronounced in effect.

These, and other, distinctions may be tested in the melodic examples given in this book, some of which should be reviewed with special reference to the quality of Expression.

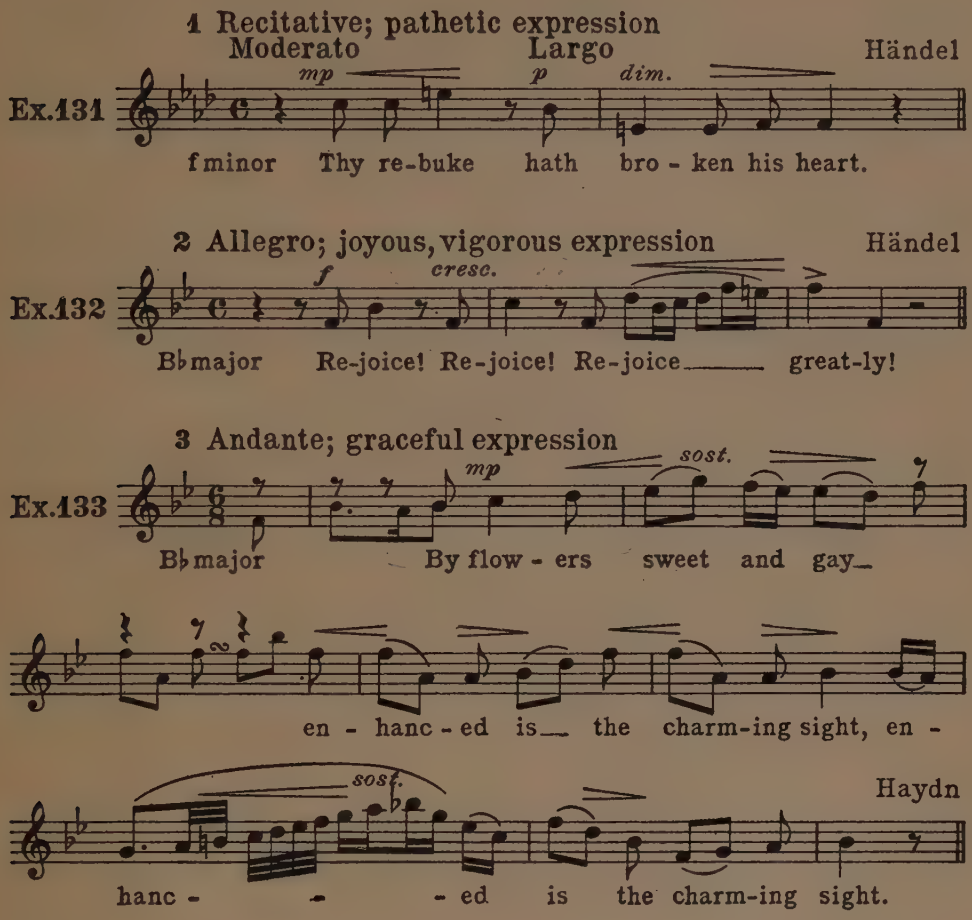
130. The principal rules of vocal setting are:

I. That the rhythmic details in the melody should agree closely with the prosodic effects of the text; that is, accented syllables and important words should be set to the *comparatively* accented, higher, or longer, tones; and, vice versa, unaccented syllables and unimportant words should be set to comparatively unaccented, lower, or shorter, tones.

II. That the emotional contents of the text should be corroborated, by consistent employment of the distinctions of melodic expression above explained.

III. That notes set to separate words or syllables must be detached, in notation; while two or more notes set to one word or syllable must be connected, either by beam, tie, or slur.

The following examples briefly illustrate these rules. The pupil may find numerous others, in *English* Oratorios, Cantatas, Anthems and Songs (that is, composed originally to English words):



Lesson 34

The melodic setting of lines, and of brief stanzas, from church hymn-books; or from the Psalms and other parts of the Bible; or from secular poetic writings. At first, a few exercises in *Recitative* form, that is, not strictly metrical. Afterwards, very numerous studies in *Metrical* phrase, period, or double-period form.

After correction and approval by the teacher, they may be harmonized, or provided with a simple instrumental accompaniment.

THE END

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